MAY 1, 1940

MUSICAL COURIER

REVIEW OF THE WORLD'S MUSIC

60th YEAR

20 CENTS

NICOLAI MALKO

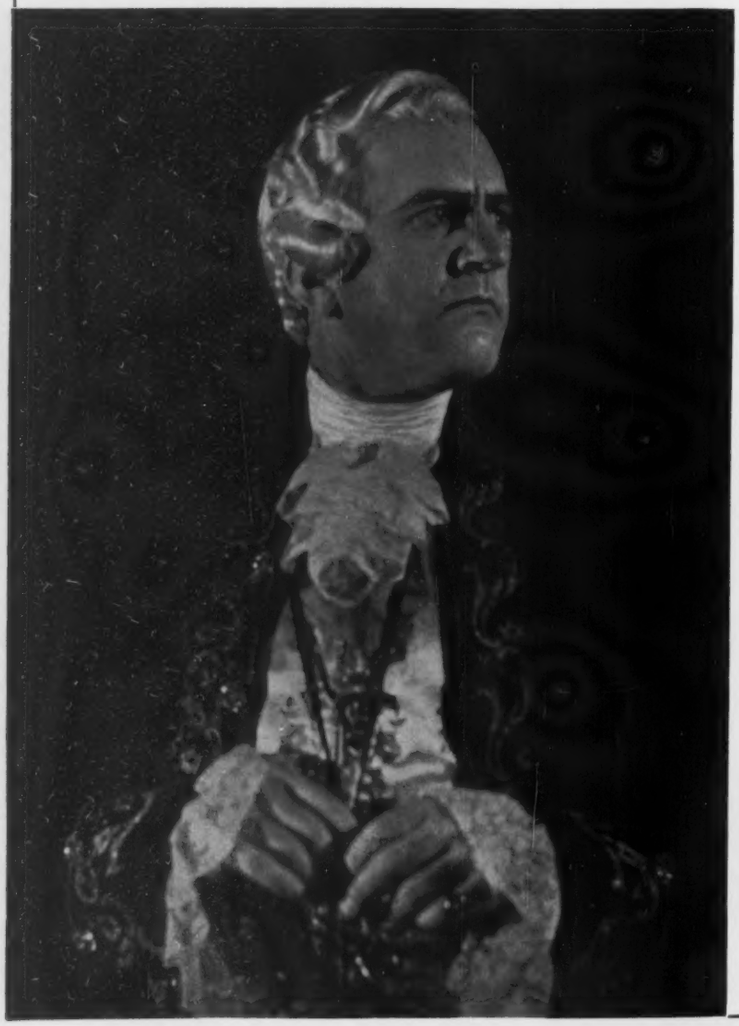
Boston Symphony Guest Conductor in January, Directs at Ravinia the Third Week in July

BROWNLEE

Leading Baritone Metropolitan Opera Association

"Various Scarpias have been tried at the Metropolitan in the course of the last thirty-nine years, but still the belief has persisted that so far as this particular theater is concerned, there is only Antonio Scotti, now deceased. A prejudicial tradition of that sort, though, cannot persist forever, and Brownlee may be the artist destined to upset it. To some informed observers his embodiment of the Roman police chief seemed a good second to Scotti's in malign force and worldly polish."

—Pitts Sanborn, New York World-Telegram



WINS NEW OPERATIC LAURELS as SCARPIA in "TOSCA"

"John Brownlee's interpretation, vocally and from the histrionic angle, was the crowning achievement of his career here to date."

—New York Times

"He brings to his characterization unfailing distinction of manner, suggesting unerringly and compellingly the various aspects of Scarpia's nature, without resorting to melodramatic exaggeration. Vocally, too, this was a more than ordinarily convincing interpretation."

—New York Herald Tribune

BOSTON CONCURS

"A Scarpia distinguished in bearing and gesture."

—Edward Downes, Boston Evening Transcript

"Used his warm baritone with intelligence and good taste."

—Warren Storey Smith, Boston Globe

"Brownlee struck in masterfully in the part of Scarpia."

—L. A. Sloper, Christian Science Monitor

—AND IN CONCERT —FROM HIS 1939-40 WORLD TOUR

America, Europe, Australia, Hawaii

"A voice of great character, quality and power."

—London Star

"Animated yet natural art."

—Thorold Waters, Sydney Sun

"Brownlee thrilled his numerous listeners."

—Honolulu Advertiser

"His voice is virile and facile. A great interpreter."

—Glenn Dillard Gunn, Washington Herald-Times

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MUSICAL COURIER

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Coolidge Festival Centers World Eyes On Nation's Capital

Premieres by International Composers Featured—Some Scores Found "Raucous"

By GUSTAV KLEMM

WASHINGTON, D. C.—From California and Canada, from Texas and the midwest, not to mention the great and small metropolitan areas dotting the great Atlantic seaboard, a hand-picked group of musical pilgrims — composers, critics, singers, instrumentalists, educators — converged on the nation's capital from April 12 to 14 to attend the ninth Coolidge Festival and the fifteenth anniversary of the founding of these world-famous series of chamber music concerts. In the superb auditorium which Mrs. Elizabeth Sprague Coolidge provided out of her unending generosity as the perfect settings for the housing of these concerts, the audiences were marked by the great number of distant visitors. Some of this may have been due to the concurrent celebration of Washington's annual Cherry Blossom Festival, for which the weather man, with complete indifference, broke all records by unleashing a driving snow storm.

Since most international music festivals in Europe have temporarily been wiped out by the consuming wrath of man, the Coolidge Festival, in this troublous year of 1940, took on added significance. Many of the programs were short-waved to Europe.

The series was made notable, among other things, by the first performances anywhere of three works commissioned expressly for this festival by the Elizabeth Sprague Coolidge Foundation. These works were Ildebrando Pizzetti's Epithalamium, Marcel Grandjany's Fantaisie-Choral and Nicolai Berezowsky's Sextet for strings.

Novelties by Pizzetti and Malipiero

The Pizzetti work, a superb piece of conception and execution, closed the opening night's program and formed the highlight of the evening. It was also broadcast in its entirety. A comparatively short work, richly scored, it was presented by members of the National Symphony Orchestra, under the direction of Dr. Hans Kindler, the three soloists including Olga Averino, soprano; Yves Tinayre, baritone, and Hardesty Johnson, tenor, plus a group from the Schola Cantorum of New York, Hugh Ross, director. The Italian composer used the Latin text, Songs 61 and 62, of Catullus.

This program opened with J. S. Bach's chorale for organ, To God on High All Glory Be, and then went, without pause,

(*Continued on page* 16)

Milwaukee Elects New "Singing Mayor"

MILWAUKEE, WIS.—Music took over public interest in this town recently when Carl F. Zeidler, lawyer, 32, but equally well known as a musician and baritone, was elected mayor for a four-year term, replacing nationally known Dan Hoan. Zeidler sang his way into the mayor's chair, ending every speech with community singing which he himself directed, and expertly.

Mayor Zeidler's first pronouncement was that "the prime concern of a city should be development of its cultural pursuits." J. McC.

HANS KINDLER HONORED
on completing ninth season as conductor of the National Symphony Orchestra, at a dinner and reception given for him in Washington, D. C., by Mr. and Mrs. Walter Bruce Howe (right) and the board of directors of the Orchestra Association.

National Symphony Saved by Agreement

Kindler Forces in Washington, D. C., Will Hold Fund Campaign—Base Pay Raised

WASHINGTON, D. C.—Breaking its six months' deadlock with the Musicians' Protective Union, the National Symphony Orchestra's board of directors on April 22 announced that an agreement had been reached as to terms of musicians' contracts for the next two years. Plans for a campaign to raise sufficient funds for the orchestra, of which Dr. Hans Kindler is conductor, are to go forward immediately.

(*Continued on page* 16)

Toscanini Tour To Open in Rio

3 South American Countries to Be Visited by Maestro with NBC Orchestra

Arturo Toscanini and the NBC Orchestra leave New York on May 31 for an extended tour of South America, it was announced by Lenox R. Lohr, president of NBC. They expect to arrive in Rio de Janeiro on June 12 and immediately will start to fulfill sixteen engagements in Brazil, Argentina and Uruguay. Details of the tour were exclusively forecast in Musical Courier on March 1.

"The tour," Maj. Lohr said, "has aroused widespread interest throughout Latin America because it will not only mark the return of Toscanini to that continent after an absence of twenty-five years, but it will also be the first appearance of the NBC Orchestra outside the United States."

The tour, he said, also will be part of the celebration of the fiftieth anniversary of the Pan-American Union.

Toscanini made his debut as a conductor on June 15, 1886, in Rio when, as a cellist with a touring Italian opera company, he was called to the podium to conduct a performance of Aida although only nineteen years old. He conducted from memory and won demonstrations of approval for his work.

Arrangements for the tour were made

(*Continued on page* 4)

PREPARING FOR 10TH EASTMAN SCHOOL FESTIVAL
in Rochester, N. Y., April 22 to 26. Left to right, standing, Wayne Barlow, Bernard Rogers and Burrill Phillips, composers; and Frederick Fennell, conductor; seated, Thelma Biracree, choreographer, and Dr. Howard Hanson, composer and director of the Eastman School. (Complete report in next issue.)

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Hollywood Premieres New Symphony by U.S. Composer

Meredith Willson Score Heard—Hofmann Feted as Soloist —Recitals by Chamlee and Schipa

By RICHARD DRAKE SAUNDERS

Musical Courier Bureau

HOLLYWOOD, CALIF.—Meredith Willson's Second Symphony was Albert Coates' third successive performance of a new major American symphonic work, and its presentation by the Los Angeles Philharmonic Orchestra in Pantages Hollywood Theatre on April 4 won prolonged plaudits for both composer and conductor. The Symphony, entitled The Missions of California, was cast in four movements, descriptive in character and following accepted form, its instrumental colors applied with a sure hand. The first movement portrays Fray Junipero Serra, padre-pioneer, by means of a sturdy theme finally dominating Spanish and pagan motifs; in the second, San Juan Bautista Mission is depicted by a lingering melody, *andante;* in the third, the swallows in flight about San Juan Capistrano Mission are represented by whirring triplets contrasted with a traditional mission chant; and the finale, El Camino Real, is a marching theme, developed to a stirring conclusion. Coates gave the symphony a well balanced reading, and the orchestra a first rate presentation.

Hofmann Acclaimed

Josef Hofmann won acclaim as piano soloist, playing the Schumann Concerto with masterful skill, his singing tones enunciating the lines with clarity and the utmost finesse. The first movement was expressed with clear-voiced lyricism, the Intermezzo held an almost porcelain delicacy, and the finale was

(*Continued on page* 26)

Goossens' 1st Symphony Impresses Cincinnatians

By MARIE DICKORÉ
(*Special to the Musical Courier*)

CINCINNATI, O.—The world premiere of Eugene Goossens' first symphony, op. 58, by the Cincinnati Symphony Orchestra, of which the composer is conductor, proved an event of great interest, crowned by unusual success.

The musicians, given the task of this first performance of a work dedicated "to my colleagues of the Cincinnati Symphony Orchestra," played with a perfection of ensemble and an inspiration that brought the audience to its feet in tribute. Music Hail rocked with a spectacular ovation of applause and fanfare. Flowers, laurel wreaths and gifts were showered upon Mr. Goossens, the climax being the presentation by Edgar Friedlander, acting manager, in behalf of the orchestra men, of a beautiful bronze plaque as a token of their affection and appreciation.

It was not only the excitement of the occasion that won for Mr. Goossens this ovation. It was in recognition of a great work superbly played.

Adhering strictly to the traditional sonata form, the symphony is scored for full modern orchestra with three extra trumpets and organ (*ad lib.*) in the finale. The first movement introduces two "motto" themes, one of sinister quality, and the other a plaintive, wistful fragment stated by the clarinet. These are skillfully interwoven into the four movements. The second movement is one of joy and beauty; and the divertimento holds one's interest with its clever orchestration. The finale has its own themes closely knit with the basic themes and rises, with full organ chords, chimes and trumpet fanfares, to a powerful climax.

There are unusual uses of solo bass clarinet against strings; an interplay of flute and clarinet; rich brass passages; oboe and violin solo fragments which are ravishingly lovely; a unique use of the side-drum as a background.

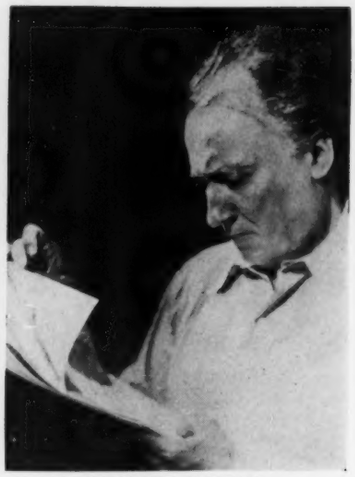
Clearly evident is the deft hand of a master craftsman who knows orchestral music as a musician, knows the orchestra as a music producing group, and therefore has the proper evaluation of every resource at hand.

The program opened with Mendelssohn's Fingal's Cave Overture, and closed with the Brahms Symphony No. 1, making a fitting frame for the new work.

Flagstad to Make Tour Next Season, Says Engles

Kirsten Flagstad, Metropolitan Opera soprano, will not retire next season, as reported, it was definitely announced by George Engles, managing director of NBC Artists Service. Mr. Engles said that her tour next season would, however, be limited to about twenty-five appearances, although she has averaged about one hundred opera and concert dates each season in this country. Her 1940-41 season will be Mme. Flagstad's seventh here.

Due to the war in her native Norway, Mme. Flagstad will not return there but will spend the summer in California. She will fulfill a few engagements there during the vacation period.



FRANCO GHIONE,
Musical Director of the Detroit Symphony Orchestra.

Detroit Orchestra Campaign Succeeds

Ghione, Sailing for Italy, Reports Future of Ensemble Assured

When a Musical Courier representative called on Maestro and Mrs. Franco Ghione the day before they sailed for Italy, the conductor expressed gratification because the campaign for the Detroit Symphony Orchestra had been more than successful and the season of 1940-41 is now assured.

During the year Mr. Ghione has presented a wide range of orchestral repertoire, which has included Heldenleben by Strauss; Pines of Rome by Respighi; Daphnis and Chloe (2nd Suite), Ravel; Theme and Variations by Gretchaninoff, and a first performance of Middle Age by Glazounoff; also the first local hearing of a symphonic excerpt from Juliet and Romeo by Zandonai. Guiomar Novaes was piano soloist in Nights in the Gardens of Spain by de Falla, a first Detroit hearing.

Unusual features of the symphony concerts arranged by Maestro Ghione in the past season were entire programs of one composer, five of these being presented to capacity houses (which were the rule this season in Detroit). The composers represented were Brahms, Beethoven, Tchaikovsky, Wagner and Sibelius, the Sibelius program being the occasion of a tribute and benefit to Finland.

Maestro Ghione was heard on the Ford Sunday Evening Hour during the season and goes to Italy to direct two operas at La Scala, one of which will be The Girl of the Golden West, and a symphonic concert. He will direct at the inaugural opera of the open air season at Turin, when Turandot will probably be presented.

LATE NEWS BRIEFS

A competition for pianists between the ages of seventeen to twenty-five is announced by the new Edgar M. Leaventritt Foundation, to be held in New York next October. The winner will appear with the New York Philharmonic-Symphony. Judges will be John Barbirolli, Arthur Judson, Rudolf Serkin, Nadia Reisenberg, and Adolf Busch. The founder was a lawyer and music lover.

* * *

Theodore Ward Chanler, born in Newport, R. I., in 1902, won the 1940 award in composition offered jointly by Town Hall, New York, and the League of Composers. The award is a commission to write a work for Dorothy Maynor, who won the Town Hall's endowment series award for this year.

* * *

WASHINGTON, D. C.—Protest is made by the committee arranging Leopold Stokowski's "good will tour" of Latin America, which will begin next July 4, against the "good will" concerts of the NBC Orchestra in the southern republics, to be conducted by Arturo Toscanini.

* * *

MILAN.—Luisa Tetrazzini, coloratura soprano, died here on April 28 at the age of sixty-five years. Mme. Tetrazzini made her debut in Florence in 1895, coming to the U. S. in 1908.

* * *

Douglas Moore, composer, has been named head of Columbia University's music department, succeeding Daniel Gregory Mason, who remains as MacDowell Professor.

* * *

Five hundred music groups from various parts of the country will appear at the New York World's Fair, which opens May 11.

* * *

Sir Thomas Beecham will arrive in New York May 9, en route to the West Coast.

* * *

Vaslav Nijinsky, the dancer, for years in a Swiss sanitorium, may be brought to this country soon for medical treatment.

* * *

LONDON.—Alfred E. Hill, 78, internationally known violin and bow authority, passed away on April 20.

Chicago Opera Is Renamed by New Directorial Board

Dorothy Maynor Hailed in Local Debut with Stock Orchestra

By RENÉ DEVRIES

CHICAGO.—The new board of directors of the Chicago City Opera Company has discarded that incongruous name to reincorporate under the name of Chicago Opera Company, with Chauncey McCormick as chairman, Mayor Kelly honorary chairman and Walter R. Kirk, president. Jason F. Whitney, former president, has been elected vice-president; Abner Stillwell remain as treasurer and William D. Saltiel, as secretary. Henry Weber is artistic director and James C. Thompson, business manager. The new board includes important socialites, business men and financiers. Mrs. John Alden Carpenter is chairman of the woman's board.

Contracts are now being signed with artists and the entire list will soon be announced.

Dorothy Maynor's Sensational Debut

The final concert in the Chicago Symphony's Sunday afternoon series saw a new luminary in the person of Dorothy Maynor. The Negro soprano lived up to the glowing tributes that preceded her and swept us off our feet by the beauty of her voice and her artistry. Impeccable phrasing, an angelic pianissimo in the

(*Continued on page* 12)

Toscanini to Tour

(*Continued from page* 3)

by Floro M. Ugarte, director-general of the Teatro Colon, Buenos Aires, in cooperation with the Argentine ambassador, Don Felipe A. Espil. Don Jose Richling, minister from Uruguay, Dr. Alberto Guani, Uruguayan minister of foreign affairs, Dr. Oswaldo Aranha, minister of foreign affairs of Brazil, Dr. Henrique de Toledo Dodsworth, Mayor of Rio, and Silvio Piergile, administrator general of the Teatro Municipal of Rio, also participated in making plans and arrangements with representatives of NBC and the Division of Cultural Relations of the State Department.

Four concerts will be played in Rio, two in Sao Paulo, eight in Buenos Aires and two in Montevideo. The season concludes on July 11 in Rio. Toscanini and the ensemble are due to return to New York on July 22.

Rockefeller Foundation Grant to Berkshire Center

The Rockefeller Foundation, in a report of its activities for 1939, recently announced that it had made a $60,000 grant to assist in establishing the Berkshire Music Center.

Cleveland Opera Attracts 70,000

Metropolitan's 6-Day Series Yields Handsome Profits — $6,000 Given to Fund

By ROSA H. WIDDER

CLEVELAND, O.—All existing records were broken by the engagement of the Metropolitan Opera Association here, April 8 to 13. Upward of 70,000 spectators crowded the Public Auditorium for eight performances in six days. A handsome profit went into the coffers of the Northern Ohio Opera Association to serve as reserve fund for next year. At the Saturday afternoon performance of Traviata, Thomas L. Sidlo, president of the Association, presented Edward Johnson with a $6,000 check for the Metropolitan fund, to cheers from the audience.

Opening with a brilliant Aida, a feature was the appearance in the title role of the Cleveland-born Rose Bampton, who gave a touching portrayal of the heroine, and in her duets with Radames (Martinelli) was ideal in voice and bearing. Bruna Castagna, Pinza, Norman Cordon were excellent, and an impressive delineation of Amonasro was given by Leonard Warren. Another Clevelander, Thelma Votipka, distinguished herself as the priestess. Panizza wielded an authoritative baton.

Wagner held sway Tuesday and Friday evenings with Tannhäuser and Tristan and Isolde, respectively. Superlatives have previously been used to describe the vocal and histrionic art of Kirsten Flagstad. Kerstin Thorborg was a worthy second. Melchior as Tristan and Tannhäuser was thrilling. Julius Huehn's Kurvenal was vitally convincing and stirring. Alexander Kipnis as King Marke and the Landgraf displayed his vocal powers to fine advantage. Wolfram was beautifully impersonated by Herbert Janssen. Leinsdorf conducted with precision and full knowledge of the scores.

Italian and French Scores Heard

La Boheme and, for the first time in many years, Madam Butterfly were offered. Licia Albanese was acclaimed as Mimi, as was also the quartet of Charles

(*Continued on page* 14)

Photo by George Adams, Detroit

REGINALD STEWART,

conductor of the Toronto Promenade Symphony, with Lady Eaton, of Toronto, and Gladys Swarthout, Metropolitan Opera artist, at the conclusion of a Ford Sunday Evening Hour. Mr. Stewart conducted and Miss Swarthout was soloist. The mezzo-soprano will sing with the Toronto Promenade Symphony on May 9.

Toronto Launches Promenade Series

TORONTO.—Under the direction of its permanent conductor, Reginald Stewart, the Toronto Promenade Symphony Orchestra on April 23 embarked on a six-month season opening with a special program that evening for the benefit of the Canadian Red Cross. The programs again will be given at Toronto University, where they have drawn an average attendance of 5,500.

The feature of the first program will be the appearance of Percy Grainger, composer-pianist in the Saint-Saëns G minor concerto on May 2. At the second concert, May 9, Mr. Stewart will have the Metropolitan Opera mezzo-soprano, Gladys Swarthout, as soloist in arias from Carmen and other works.

Winnifred Heidt, William Morton and Emery Darcy will be soloists in Bach's Magnificat, to be given on the third program, May 16. They will also sing solos and participate in the first performance on this continent of Vaughan Williams' Serenade to Music. Miriam Marmein will assist at the next program, May 23, which lists Holst's The Planets Suite and Ravel's Introduction and Allegro for harp among other items. An all-Tchaikovsky list will be presented at the fifth concert, May 30, while the sixth will see Arthur LeBlanc, violinist, as soloist in the Mendelssohn concerto, on June 6.

N. M.

Milwaukee Founds New Sinfonietta

Group Makes Bow Under Baton of Ehrlich—State Charter Asked—Members' Drive

MILWAUKEE, WIS.—A new symphonic orchestra, the Milwaukee Sinfonietta, which it is hoped may be developed into a large symphony orchestra with a full roster of players and an adequate supporting guarantee fund, was launched here with the organization of the Friends of Music and application for a state charter.

Dr. Julius Ehrlich, a director of European experience, who came to Milwaukee a year ago to make this city his permanent home, has been engaged as conductor. Half of the necessary budget was quickly subscribed and a membership campaign initiated to meet the balance needed. Organization of the new group was preceded by several public meetings, joined by city and civic leaders headed by ex-Mayor Hoan, representatives of various clubs besides numerous prominent professional music lovers and musicians. Auditions for places in the sinfonietta orchestra were conducted by a committee composed of Hugo Anhalt, Carl Eppert, and Ralph Tillema.

J. McC.

Philadelphians Will Reinstate Four Men

Half of Number Dismissed to Stay—Severance Pay Given

PHILADELPHIA.—The management of the Philadelphia Orchestra, after conferences with the Musical Union, has reconsidered its recent decision to discharge eight musicians at the end of this season.

The Orchestra Association announced on April 18 that four of the musicians whose dismissals were made public on March 14 would be re-engaged and the other four would receive cash severance payments. In addition, it was announced that similar payments would be made in future to all men who are dismissed.

Both the orchestra management and union officials declared themselves satisfied with the agreement

Photo by Editorial Associates, Ltd., Montreal

»→

(Right)

ANDRÉ MATHIEU,

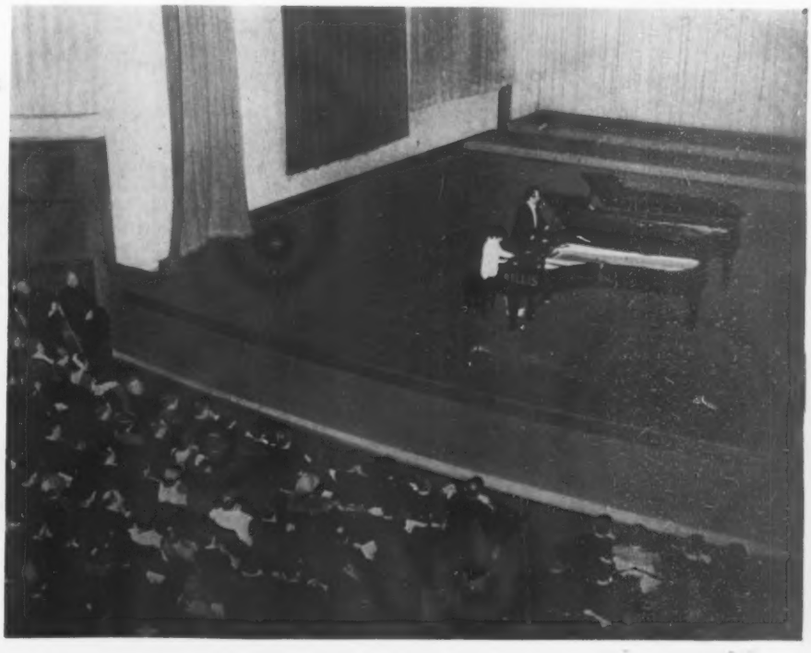
ten-year old Canadian pianist, giving his fifth concert this season in Montreal. He concludes his season's activities on May 13 as soloist with the Lasalle Symphony at Ottawa.

←«

(Left)

WILLEM NOSKE,

Netherlands violinist, on the SS. Washington, on which he sailed for a tour of Rumania including two appearances with the Bucharest Philharmonic Orchestra.



Professional Necessities

THE manager has joy complete
When on his desk he rests his feet.
If you should take his desk away,
His feet would have no place to stay.

No greater balm the tenor hath
Than singing high Cs in his bath.
If you should take his bath away,
His top notes would commence to fray.

Sopranos get dramatic fire
By constant fits of fearful ire.
If you should take their gripes away,
Their temper'ment would soon decay.

The critic is the strangest critter,
Who earns a living being bitter.
If you should take his bile away,
He'd hardly have a thing to say.

Evolution of Music

I. Player plays instrument.
II. Instrument plays itself.
III. Instrument plays player.

Pertinent Remarks

"IT won't make me mad if they give me the air," said the singer who hadn't had a radio job for two years.

"That's where I shine," said the accompanist as he ruefully regarded the seat of his dress pants.

"I had seats on the stage," said the violinist proudly as he descended from the 57th Street bus.

"Get 'em while they're hot," muttered the standee as he dropped into an aisle seat just vacated by a critic.

"Not while I'm in my right census," responded the prima donna when asked to reveal her income.

Schang's Musical Almanack

FOR MAY, 1940, WHICH HATH XXXI DAYS

A record of musical birthdays and other memorable days, odd facts sometime perverted into fiction, all in a spirit of jest, laboriously compiled by F. C. Schang.

MAY, 1940 VOL. 1, NO. 5

1—W.—Bottle of Vanilla Bay, 1898. First performance of Mozart's Nozze di Figaro, Vienna, 1786.

2—Th.—Symphony Orchestra problem solved by sending them all to South America, 1940.

3—F. —N. Y. voted greatest ski resort because it has the most hospitals, 1940.

4—Sa.—Heirs of Solomon, composer of 1,005 songs, sue ASCAP for accounting*, 1940.

5—Su.—G. Huë born, 1858. Carnegie Hall dedicated, 1891. (Tchaikovsky was there).

6—M.—MUSIC WEEK in full bloom. Eat an apple a day. Eat a package of raisins.

7—Tu.—J. Brahms born, 1833. P. I. Tchaikovsky born, 1840.

8—W.—Ann Arbor (Mich.) Music Festival starts four day session, 1940.

9—Th.—Fortune Gallo, popera price impresario, born, 1878.

10—F. —Claude de Lisle, composer of stirring French piece, La Mayonaise, born, 1760.

11—Sa.—Chenaniah, first choirmaster mentioned in Bible, deplores lack of good tenors, B. C. 786.

12—Su.—J. Massenet born, 1842.

13—M.—Sir Arthur Sullivan born, 1842; Gabriel Fauré born, 1845.

14—Tu.—Wireless, legless and keyless piano invented, 2040. Tulips in full bloom tomorrow.

15—W.—Claudio Monteverdi born, 1567. Mike Balfe born, 1808. First performance of Rabaud's Marouf, Paris, 1914.

16—Th.—Six leading married violinists have six children. Six leading married sopranos have two children. So what?

17—F. —Erik Satie born, 1866. Newark, N. J., settled, 1666. Airport turned into a ball park, 1940.

18—Sa.—Karl Goldmark born, 1830.

19—Su.—Dame Nellie (Peach) Melba born, 1861.

20—M.—*Tomorrow Sol, with widest grins, enters Gemini, sign of the Twins.*

21—Tu.—World debut of Leoncavallo's Pagliacci, Milan, 1892.

22—W.—Richard Wagner, No. 1 contributor to Metropolitan Opera Fund, born, 1822. Cornerstone of Festspielhaus, Beyreuth, laid, 1872.

23—Th.—Sopranos planning summer publicity photos please remember that shorts are for the very young, and slacks for the young and thin.

24—F. —Confucius say, When artist fee go up, number of engagements go down.

25—Sa.—Yale College changed to Yale University, 1887. Football captains deified, 1888.

26—Su.—Apple Blossoms in full bloom, 1940. (Around N. Y. City, that is.)

27—M.—Eugene Goossens born, 1893. Julia Ward Howe, composer of Battle Hymn of the New Deal, born, 1819. J. F. F. E. Halévy born, 1799.

28—Tu.—The best buy for 10c at the World's Fair is a cup of coffee at the Brazilian Pavilion.

29—W.—I. Albeniz born, 1860. Erich Korngold born, 1897.

30—Th.—DECORATION DAY.

31—F. —Italo Montemezzi born, 1875.

* Who says he wrote 1,005?—Editor, Musical Courier. The Bible (Kings I, 4:32) Smarty!—Editor, Musical Almanack.

Concert Life in Antipodes Engrossing, Says Crooks

"Australia and South Africa are fine places for an artist to sing and have a vacation," said Richard Crooks, Metropolitan Opera tenor, who last summer toured the Antipodes. "One can earn a lot of money and have a good time spending it. As far as taking it out is concerned nowadays, since the outbreak of war, that's all blocked. However, I have invested it in those countries."

"If that's the case," said his interviewer tactfully, "you may one day be a millionaire!"

Urged to talk of the concert opportunities that these countries offered, Mr. Crooks said: "They are perfect places in which to give concerts. An artist who is liked can give as many as eight or ten consecutive recitals. On Sundays, because of the people's religious sentiments, there are never any performances in Australia. Fridays are also not good for concerts, since it is a shopping night. Saturday, as almost everywhere in the world, is a popular night, and Tuesdays and Thursdays are the most formal and important. There is of course no competition whatsoever on the night you choose to give a concert, since they are always given at the Town Hall, and each town naturally has only one Town Hall."

In the Union of South Africa, where Mr. Crooks was heard in Johannesburg and many other cities, there are about twenty-five different towns where concerts can be given.

Singing at High Altitudes

"Johannesburg forced me into special training," laughed Mr. Crooks, "in order to acclimatize myself to the city's high altitude of 6,000 feet. It was there too that I had to give the most recitals."

The tenor, lounging in a big chair, began to ruminate. "I believe one must have a little of the spirit of the gypsy to embark on such a journey. It can of course be considered as a big vacation, or a combined business and pleasure trip. We made a trip to the game reserve and the children thought it the most important part of the whole of our travels.

"While hunting game," continued Mr. Crooks, "I discovered that some of the lions had great voices. Sleeping at night in the stockades, which were only protected by a structure of bamboo poles about six feet high and so wide apart as to even allow me to go through, I had many occasions to hear them.

"I also encountered a lot of amusing incidents. For instance, at one time I found myself out of place with a dinner jacket at the movies. It seems that going to the movies in South Africa is a very important function. All seats are reserved and people go in white ties and tails and evening gowns.

"Traveling about from town to town," Mr. Crooks said, hopping off to another subject, "was no trouble at all. Prior to the war, air communications were very marvelous; today planes are being used for other purposes. The journey from Capetown to Port Elizabeth, which used to take two days by train, can be reached in two hours by air."

Presently the personable and youthfully irrepressible Mr. Crooks was off again, blithely discussing the problems and pitfalls of program-building, undoubtedly reached through a nightmarish association of applause and the roar of a plane.

Anent Programs

"No, I don't believe in whole programs of one composer. I think that one evening of even the greatest is apt to be more than enough. As for modern music, one must be very wary indeed.

"I feel that fact is particularly fortunate, since in the song medium one presents so many different styles, moods and timbres.

"I always like to begin my programs with examples from the classical school," he went on. "Bach, Gluck, Handel, Mozart, the early Italians and Beethoven. Yes, Beethoven; a song like Adelaide can belong to such a group.

"The kind of operatic arias I include in my middle section always depends upon what part of the country I am singing in at the time. For Milwaukee, St. Louis and most of that territory, it is mostly German opera. In California, it's likely to be Italian and Spanish, and, strangely enough, Italian even in New York.

"In Texas, where they want cowboy songs, I unfortunately can't oblige because I don't sing them. I think that such music, as indeed much of western music, is more suited for the baritone voice." F. F. R.

RICHARD CROOKS

and his family—Mrs. Crooks, Patricia and Richard, Jr.—on their way home from South Africa, via South America.

New Friends Orchestra to Give New Schönberg Symphony

Arnold Schönberg's second Kammersymphonie will be given its world premiere by the orchestra of New Friends of Music during the 1940-41 series in Carnegie Hall, it was announced by I. A. Hirschmann, founder of the New Friends of Music. Schönberg was commissioned by Mr. Hirschmann last year to finish the score, sketched 20 years ago, and two movements have already been completed.

Broadcast Bach Festival from Bethlehem Chapel

BETHLEHEM, PA.—For the first time in its history, the annual Bach Festival here will not be limited to the Packer Memorial Chapel. Due to the demand for accommodations, it is planned to transmit the music to the auditorium of the laboratory adjoining the chapel. For this purpose the latest type of public address system has been installed and will be operated by experts. A small fee will be charged for seats in the laboratory. N. N.

San Antonio Ensemble In Weinberger Premiere

Milanov and Martini Soloists

SAN ANTONIO, TEX.—The Symphony Society presented the third concert of the season with Zinka Milanov as soloist. Orchestral numbers included works by Wagner, Tchaikovsky and Wolf-Ferrari, played with fine tonal color and precision. Mme. Milanov's numbers were by Wagner, Strauss and Mascagni, which showed the beautiful voice of this fine artist to excellent advantage. The orchestra played splendid accompaniments.

In the final concert Nino Martini was the soloist in arias from Boheme and The Pearl Fishers, and numbers by Campbell-Tipton, Rachmaninoff, Grever and Serrano, the latter given with Miguel Sandoval at the piano. Many recalls and encores were necessary. The orchestra played numbers by Beethoven, Tchaikovsky, and the "Farewell" Symphony, the players dressed in the costume of the period and the stage lighted by candles. At the close of the concert, Dr. Max Reiter, the conductor, brought Jaromir Weinberger out on the stage to acknowledge applause for his two numbers, Under the Spreading Chestnut Tree, and Prelude and Fugue on a Southern Folktune, the latter dedicated to the Symphony Society of San Antonio and Dr. Reiter. The untiring work of Pauline Washer Goldsmith, chairman, and Dr. Reiter was well rewarded, for it has been a most successful season from every angle. S. W.

Brahms Cycle Set For N. Y. Stadium

Season Opening June 20 Will Include 7 Conductors — Ballet and Opera Plans

The New York Philharmonic-Symphony players' season at the Lewisohn Stadium opens June 20 and extends until Aug. 14. It will have as a feature a cycle of Brahms works, including ten concerts under Artur Rodzinski's baton. On the opening night Rudolf Serkin will be guest soloist in the first piano concerto. Later Albert Spalding will play the violin concerto; Mishel Piastro, concertmaster, and Joseph Schuster, first cellist, the double concerto, and the second piano concerto will be presented under a soloist to be named later. The composer's four symphonies, Tragic and Academic Festival Overtures will be included.

Other conductors for the symphonic programs include Hans Wilhelm Steinberg, assistant to Toscanini with the NBC Orchestra, a Stadium newcomer; and Massimo Freccia, Efrem Kurtz and Frieder Weissmann, all re-engaged. Alexander Smallens will again conduct Carmen on July 29 and 30, and the six performances of the Ballet Theatre. André Kostelanetz will conduct the concert in which Lily Pons appears as soloist. The annual Gershwin Memorial Concert will take place on July 11.

Gladys Swarthout Resumes Tour

Gladys Swarthout, Metropolitan Opera mezzo-soprano, resumed her trans-continental tour in Mansfield, O., on April 1 after a brief vacation in Florida. She also appeared during April with the Metropolitan in Cleveland as Carmen and as La Cieca in Gioconda.

Kaith Gruen Composer at Age of Four Years

Son of Duo-Pianists, Frances Hall and Rudolph Gruen, Versatile

Although only four years old, Kaith Emerson Gruen, son of Frances Hall and Rudolph Gruen, two-piano team, already is a veteran composer. His favorite wish "for a music lesson" was gratified by his father when Kaith was but two years of age and one year later he started composing, his first piece, entirely original and of a few bars, being entitled See the Honey in the Comb.

Kaith, according to Mr. Gruen, played in an informal recital several months after his first piano lesson and he has already written a chromatic parody, dissonant in character, on a diatonic exercise. He knows all keys, major and minor and sometimes his playing is so original that he may use one key for one hand and another for the other.

Sing a Song of Difficulty!

"Right now, he's engaged in composing an etude of thirty-two measures, whose difficulty might well dismay a more experienced composer," said Mr. Gruen. "It is known as the Theme of Difficulty and was first sung by Kaith to the words 'Yes, it is hard.' We have a singing game dear to his heart for instead of saying a sentence, as 'Do you think it's going to rain?', we will sing it. It was in such a game that Kaith found his theme.

"He can sing at sight and recently demonstrated that he possesses visual memory. Coming home from school one day, he announced that while taking his nap he had learned to play the school ABC song and marched to the piano and proved he had. Although he is never so happy as when at the piano or listening to music, Kaith insists that when he grows up he wants to run a stream-lined engine."

KAITH EMERSON GRUEN

Both Mr. and Mrs. Gruen said they have no idea of making a child prodigy of their young son. His instruction, according to his father, has been "so unorganized that he's ignorant of many of the simpler things." Should he decide on a career as a concert pianist, Mr. Gruen said, his "platform manner" will have to undergo some drastic changes for his style is somewhat unconventional and he has been known to approach the piano on all fours, like a frog, slide across the bench on his stomach and then sit upright to play. G. M.

Choral Novelties Add Color to New York Concerts

Schola Cantorum Sings South American Music—Bach Circle In Ancient Scores—Dessoff Singers Give Handel's Israel in Egypt—Horowitz Feted in Second Recital—Grainger and Brosa Play

The New York concert fortnight from April 7 to 17 included some outstanding choral events. Among the major programs was an interesting one of South American music by the Schola Cantorum, under Hugh Ross. The Bach Circle of New York featured several contemporaries of Bach in a choral-instrumental evening. The Dessoff Choirs and the New Friends of Music Orchestra, conducted by Paul Boepple, gave Handel's Israel in Egypt, a rarity nowadays.

Among leading recital personalities, Vladimir Horowitz, pianist, played his second recital of the season, before a sold-out house. Antonio Brosa, violinist, was heard in recital after several years' absence. Percy Grainger returned to New York after a lengthy absence in a piano recital including works of his own. Janos Scholz gave a cello sonata program, and Harold and Marion Kahn Berkley one of violin and piano sonatas. Rachelle Shubow, pianist, reappeared in a program including novelties. First-time local recitalists included Joan Field and Arlie Furman, violinists; Marion Corda, singing actress; Marie Zorn, pianist, in a Bach program; and Earl Ashcroft, baritone.

Marion Corda in Debut

Marion Corda, Polish singing actress, was heard in a debut recital at Town Hall on April 7. A large and enthusiastic audience applauded her long and cordially.

Miss Corda displayed not only a talent for histrionic variations and subtleties, but also an equipment as a singer. Her voice, strong and pleasing, ran a whole range of qualities, admirably suited to the many dramatic and satiric demands made upon it.

Her program, designated as Songs of Many Nations, offered folk music of various categories from Europe, Palestine, Tibet, Japan and Venezuela. Miss Corda was particularly inimitable in selections like the Yiddish Wedding Melodies and the Polish Mazurka. Here the grace of her characterizations was both charming and authentic. Werner Bass was the able accompanist.

Antonio Brosa Returns

His first New York recital in several seasons was presented by Antonio Brosa, Spanish violinist, on April 8 in Town Hall. Mr. Brosa had been heard a few days previous in the world premiere, with the Philharmonic, of Benjamin Britten's concerto. For his solo program, the violinist had another novelty, giving the first American performance of a suite for violin alone by Bernard van Dieren, Dutch composer who lived most of his life in England. The score, rather conventional in mood and style, embraces five sections in the classic form, and presents technical mazes wherein a virtuoso may revel. The resources of the instrument are taxed as well as the technical skill of the interpreter. Mr. Brosa played it with complete authority and truly magnificent technic.

The Franck sonata was poetically set forth, with keen sensitivity and digital command. Following the novelty came the Mendelssohn concerto, given a scintillant reading. Ravel's Tzigane was played with brilliance of technic.

George Reeves at the piano was possibly not the best associate for this brilliant and poetic violinist.

Percy Grainger in Piano Recital

His evening Town Hall appearance of April 9 found Percy Grainger playing his piano recital for a considerable body of hearers. It was his return after an absence of several seasons from the metropolitan concert arena, and therefore the interest had added savor.

Quickly, Grainger demonstrated that he has lost none of his art as an interpreter and tone-producer, and none of his skill as a technician. The opening number, Liszt's splendid arrangement of Bach's G minor organ fantasy and fugue, had impressively broad and crystal-clear enunciation. Chopin's B minor sonata fared perhaps just a trifle less well, for some of its lush feeling was sacrificed to vigor of utterance. However, the finale, done with headlong gusto and ardor, swept the auditors to prolonged enthusiasm.

Lovely in every respect was Grainger's own setting of Fauré's song, Après un rêve, a beautiful arrangement beautifully played. Ravel's Jeux d'eau and Debussy's Toccata and Claire de Lune also brought eager response and warm plaudits. Concluding this program by one of the most unconventional and arresting pianists of our day, were some of Grainger's own compositions as well as several of his fine transcriptions of English and Scottish folktunes.

Rachelle Shubow Plays New Scores

Scores by two American composers featured the program presented in Carnegie Chamber Hall on April 9 by Rachelle Shubow, pianist. Daniel Gregory Mason's variations on Yankee Doodle in the styles of Grieg, Tchaikovsky, Brahms, Debussy, MacDowell, Dvorak and Liszt and three excerpts from Mana-Zucca's My Musical Calendar were the novelties. Prof. Mason was most successful in the Liszt medium, less so in the MacDowell and Dvorak, and entirely unsuccessful in the Tchaikovsky manner, although Miss Shubow gave an understanding reading of this pot-pourri. The Mana-Zucca *morceaux* were in her idiomatic manner and proved delightful tidbits in Miss Shubow's handling.

The Marcello-Bach D minor concerto, sonatas by Haydn and Weber, and Liszt's Etude de Concert and Fifteenth Hungarian Rhapsody gave Miss Shubow opportunities to reveal her bravura pianism. Two Leginska numbers, a Cradle Song and Dance of a Puppet were contrasting in mood and style. the latter somewhat intricate, but the pianist successfully met the composer's demands. A large audience demanded and received encores.

JEAN DICKENSON AT PELHAM MEMORIAL H. S. FUND LECTURE
given by Dr. Allan Roy Dafoe on the Dionne quintuplets. Left to right: "Senator" Ford, comedian; Miss Dickenson; Dr. Dafoe, Mrs. Victor Henningsen, president of the Pelham, N. Y., Parent-Teachers Association; and W. W. Chaplin, war correspondent for International News Service.

Bach Circle in Rare Music

Unusual works of contemporaries of the Great Cantor formed the program of the Bach Circle in Town Hall on April 10. Robert Hufstader again conducted, and revealed gifts worthy of greater recognition. The concert stood on a high plane both as concerns the aristocratic program content and the successful and sincere manner of performance.

Handel's concerto grosso in B flat major (No. 2) for strings and two oboes presented the small orchestra of the group, with Yella Pessl at the harpsichord. It had a smooth and delightful reading. The chief novelty was a church cantata, Mein Gott, warum hast due mich verlassen? by Christoph Graupner, which dates from 1712, and is scored for chorus, four soloists, strings, two oboes and *continuo*. Graupner, court musician at Darmstadt, was revealed as an able and eloquent composer in polyphonic style rather suggestive of Handel, and the work was well done by Catherine Aspinall, soprano, Mary Louise Beltz, contralto, Frederick Loadwick, tenor, and Norman Farrow, bass, with a mixed chorus of sixteen and the orchestra.

The second half included Haydn's concerto in D major for harpsichord and orchestra, played with particular success by Miss Pessl, and Carissimi's short oratorio Jephthe, in which Viola Philo, soprano, joined the previously named soloists in a warmly eloquent performance of the role of Jephtha's daughter.

Janos Scholz Heard in Cello Sonatas

A program of substantial content was given by Janos Scholz, cellist, in Town Hall on April 12. Four sonatas of older and modern vintage made up his list, with Otto Herz as a proficient if sometimes assertive co-artist. Mr. Scholz, who has played with the Roth Quartet and is now a member of the Gala Concert Ensemble, showed to advantage his scholarly endowments, excellent technique and tonal warmth in Brahms' Sonata in E minor, that of Beethoven in A, and two novelties, the sonatas, op. 4 and 6, respectively, of Zoltan Kodaly and Samuel Barber. Neither of the latter is particularly outstanding as to form, although the Hungarian work employs some interesting folk material and the Barber is pleasantly melodious and refined in its effects. The audience gave deserved plaudits to the cellist after each work.

Horowitz in Second Appearance

All space in Carnegie Hall that could be occupied by listeners held intrigued devotees of Vladimir Horowitz for his recital there on the evening of April 12. Advertisements in the newspapers had announced for days previous to the event that all tickets were sold and only standing room remained.

Those who crowded the hall heard some supernally fine keyboard execution and art in Chopin's B minor sonata, two mazurkas by the same composer, and

(*Continued on page* 10)

Photo by Murray Korman

MARION CORDA,
Polish singing actress, made her New York debut in a recital, at Town Hall, New York, on April 7.

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She showed at once her authority and sympathy with Schumann's music. She had her own conception of phrasing, her own manner of employing now and again what the Germans call a "Luft pause" in the articulation of melodies. She took her tempi in her own right, and was not merely the apprentice in these things of the conductor and orchestra. . . . A pianist and musician who had clearly arrived at her right to the conception of details and their adjustment to the structural scheme of the concerto sat before us. The individuality and logic of her musical thinking spoke for themselves.

Olin Downes, New York Times, March 10, 1940

The artist's ability to play with memorable brilliance, irresistible sweep and elan was demonstrated in the Faure impromptu and even more in the Saint-Saens etude. These were remarkable examples of thorough virtuosity in a medium well suited for its display, of technical feats accomplished with a zest which was reflected in the applause of Mme. Tagliafero's many hearers.

Francis Perkins, N. Y. Herald Tribune, April 2, 1940

In her account of the Schumann sonata . . . lyrical episodes were so many successive details in a choate, marvelously adjusted exposition. And her excursions into the briefish items by Poulenc, Debussy, Faure, Saint-Saens and others were miniatures of cameo-like detail and accuracy.

N. Y. World-Telegram, April 2, 1940

Magda Tagliafero . . . established herself as a superior artist.

New York Post, April 2, 1940

Similarly responsive to her flying fingers were Faure's Second Impromptu and Saint-Saens etude en forme de valse. Both were brilliantly achieved.

Oscar Thompson, N. Y. Sun, April 2, 1940

Miss Tagliafero's brilliant and clean-cut technique was revealed with the command of a well-endowed and sensitive musician. . . . Elaborate passage work achieved with sparkle and crispness. . . .

Grena Bennett, N. Y. Journal-American, April 2, 1940

Magda Tagliafero belongs to the chosen ones among creative pianists. Here, everything is superbly musical, thoughtfully great.

Nieuwe Courant, Haag

Mme. Tagliafero has a most splendid technique supported by an astonishing power to color.

Tribune De Geneve

Magda Tagliafero is much more than a pianist; a nature of marvelous musical sensibility, of deep understanding and rich and glowing feeling.

La Nacion, Buenos Aires

It goes without saying that we have met one of the greatest talents discovered in the last decade.

Gazette De Hongrie

The artist established herself as one of the great interpreters at the piano and one of the most incontestable we have today.

Le Figaro, Paris

New York Recitals

(Continued from page 8)

the closing group, Liszt's Sonetta del Petrarca, No. 104, Au bord d'une source, Feux Follets, and Paganini Etude, E major, in which the pianist added embellishments of his own to the transcribed measures of Liszt. In all those numbers there was much to admire, to be thrilled by, and to agree with, and Horowitz registered himself strongly as one of the true pianistic masters of today.

However, even masters are not impeccable always, and so the captious critic must report that while two Scarlatti sonatas had ebullient spirit and fine facility of fingers, Beethoven's sonata, Op. 31, No. 3, took on needless stress and weight in the Horowitz handling, and failed to sound its tender and somewhat bucolic charm. Also, Ravel's Scarbo might have reflected more grim and mordant humor.

The audience cared nothing for the several deficiencies that probably were noticed only by piano cranks, and overwhelmed the conquering Horowitz with applausive honors, responded to with the usual string of cheered encores.

Marie Zorn Plays Bach Recital

A program entirely of music by J. S. Bach was given by Marie Zorn, pianist from Indianapolis, in Town Hall on the afternoon of April 13. Miss Zorn, who has studied with Guy Maier, showed courage and a good deal of expertness in her playing of a taxing list including transcriptions of six chorale preludes by Beste, Rummel, Busoni, and herself; three preludes and fugues from the Well-Tempered Clavichord; a Duetto; the Italian Concerto; Chromatic Fantasy and Fugue; 14 Little Preludes, and the introduction and fugue in A minor. Finger dexterity, if not invariably the greatest lightness and precision, were abundantly shown in her playing. However, a greater degree of tonal color and dynamic variety was needed to give true eloquence to a program of such severe technical exactions. The audience reaction was cordial.

Israel in Egypt Revived

Not heard in New York in its entirety in some thirty-eight years, save for a performance in the Juilliard School festival nearly a decade ago, Handel's Israel in Egypt had a moving and understanding reading on April 15 when Paul Boepple's Dessoff Choirs and the orchestra of the New Friends of Music combined in Carnegie Hall. The assisting soloists comprised Ruth Diehl, soprano, Jean Bryan, contralto, Joseph Victor Laderoute, tenor, Ralph Kirkpatrick at the harpsichord and Frank Widdis at the organ.

An intensely dramatic score, the oratorio makes taxing demands on the chorus which necessitate careful and meticulous preparation. Furthermore, careful balancing of choirs, especially in the double choruses are essential, and it is to the credit of Mr. Boepple's singers that this end was suecessfully attained. The conductor led the score with spirit, sometimes too much so for precise enunciation; and a greater dynamic contrast might have been more advantageous. Of the soloists, Miss Diehl, who had no individual aria and Mr. Laderoute, whose stylistic reading was notable, gave the best performances. The large audience listened to the "novelty" with keen attention.

Berkleys in Sonata Program

Four sonatas made up the program presented in Carnegie Chamber Music Hall on April 15 by Harold Berkley, violinist-conductor, and Marion Kahn Berkley, pianist. The program opened with Beethoven's D major, Op. 12, No. 1 score and was followed by Sibelius' E major, Op. 80, sonatina and Walter Piston's 1939 Sonata. Following the intermission came the Franck sonata. The duo-some gave scholarly and musicianly delineations throughout the list although there were occasions when the piano intruded somewhat too forcefully. Mr. Berkley has a pleasing tone and successfully solved the mazes of each item, with probably best success in the Piston. The Beethoven sonata was brilliantly read, while Sibelius came forth with intelligent consideration. The Franck found the couple in best agreement of the evening. A large audience was warm in its reception of the artists.

Joan Field in Violin Bow

A young violinist of definite personality was revealed in Joan Field, who made her recital debut in Town Hall on April 16. Miss Field, who had previously played as soloist with the New York Philharmonic, showed fluency of bowing, a tone of notable size and warmth, and temperamental flair for her instrument. The program opened with the Nardini-David sonata in D major, in which after a rather restrained beginning she particularly impressed with her playing of the *larghetto*. The Saint-Saëns B minor concerto was played with bravura aplomb and tonal suavity, resulting in an ovation. The second half of the evening included Handel's Passacaglia, transcribed by César Thomson, Ysaye's sonata in D minor, a Poème by Haussermann (first public hearing), and short numbers by Suk, Achron-Heifetz, and Sarasate. If not all the exacting technical effects in the more virtuosic pieces were ideally achieved, Miss Field's work showed promise of most unusual sort. The audience was enthusiastic and demanded encores. Martin Rich was the accompanist.

Arlie Furman in Recital

Arlie Furman, young violinist, was warmly applauded by a large audience on April 17 when she appeared in Carnegie Chamber Hall with Hellmut Baerwald, pianist, assisting. Her program opened with the G major sonata of Brahams, given a technically deft and spirited reading, and included also Chausson's Poem and several shorter items.

Earl Ashcroft Makes Debut

Earl Ashcroft, young baritone, made his debut in Town Hall on April 17 in a program of arias by Haydn and Handel, a group of Strauss, three madrigals by Mario Castelnuovo-Tedesco (given their first New York readings), several items in English and Cimara's Fiocca la neve and the Il lacerato spirito aria from Simon Boccanegra. The voice possesses warm lyric quality with especially pleasing color in the upper register. Mr. Ashcraft sang with style and understanding and Hulda Lefridge gave competent accompaniments.

Schola Sings South American Novelties

The concert of South American music presented by the Schola Cantorum and New York Philharmonic Orchestra players under the direction of Hugh Ross at Carnegie Hall on April 17, was an event of special interest. In presenting the music of four living composers, Juan Jose Castro (Argentine), Burle Marx, Francisco Mignone and Heitor Villa-Lobos (all from Brazil), the Schola could not have chosen a better group in which to point out the various tendencies in these countries.

Castro's Sinfonia Biblica, given its first performance in the United States, is set to a biblical text in French freely treated by Mme. Victoria Ocampo. Divided into three parts, the Annunciation, Entry into Jerusalem and Golgotha, it is a choral symphony of great strength and individuality. The orchestra predominates throughout, and although many passages remind one of Stravinsky and the contemporary French school, its many moving sections, both choral and orchestral, as well as its truly religious character, make it a work of outstanding achievement. The modal is sometimes mixed with a wild, barbaric passion which could only be characteristic of the present day and perhaps of South America.

Burle Marx's Pater Noster, receiving its first performance anywhere, consisted of variations based on Gregorian melody, interwoven with two original themes. It attained to a splendor of utterance which only consummate craftsmanship and sincerity of feeling can compel. The work is scored for baritone solo, mixed chorus, boys' chorus, organ and orchestra. Chester Watson was the effective soloist and the boys' choir from the Church of St. Ignatius Loyola assisted, as did Everett Tutchings, organist.

The two concluding compositions, Mignone's Maracatu de Chico Rei and the Villa-Lobos Choros No. 10, were both heard here before when Burle Marx gave them last year at the World's Fair. Essentially popular expressions, they are of true Brazilian character, utilizing indigenous folk material. The Villa-Lobos, which is the stronger work, pulsated with the vigor, color and life which one has come to associate with this composer.

CECIL ARDEN,

former Metropolitan Opera mezzo-soprano, as she appeared at the Illustrators' Ball recently at the Park Lane Hotel, New York, when she sang a group of songs. Miss Arden is under William Neill management.

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Native Cantata Premiered in N. Y. Orchestral Span

Moby Dick, by Bernard Herrmann, Given by Barbirolli Forces with Assisting Vocalists—Toscanini Leads All-Debussy List—Szigeti with New Friends Orchestra—Philadelphians Feature Double Bass

A world premiere and several local novelties featured the varied menu of orchestral concerts in Manhattan between April 7 and 17. The premiere was that of the native dramatic cantata Moby Dick, with music by Bernard Herrmann and libretto by W. Clark Harrington after Herman Melville's novel, given under John Barbirolli's baton by assisting soloists and male chorus with the Philharmonic-Symphony Society. Two days later Rudolph Ganz continued his Young People's series with this ensemble.

A novel all-Debussy program was conducted by Arturo Toscanini with the NBC Orchestra, assisted by Jarmila Novotna, Hertha Glatz and a women's chorus in La Demoiselle Élue. Joseph Szigeti was the violin soloist in an all-Mozart concert by the New Friends of Music Orchestra under Fritz Stiedry. The Philadelphia Orchestra presented its double bass soloist, Anton Torello, in works for this instrument and revived Bartok's Deux Images under Ormandy.

Szigeti with New Friends Orchestra

All-Mozart concert, New Friends of Music Orchestra, Fritz Stiedry conducting, Joseph Szigeti, violinist, soloist, Carnegie Hall, April 7. Program:

Symphony in C Major (K. 338); Violin Concerto in D Major (K. 218); Symphony in G Minor (K.550).

The third concert in the New Friends Carnegie Hall series stood on a particularly satisfying plane. It demonstrated the excellent qualities of the small orchestra which Dr. Stiedry is welding out of his largely youthful material.

To be sure the ripe musicianship of Szigeti contributed much to the effect of the concerto. The Hungarian violinist has been in better tonal form than on this occasion, but his keen intelligence gave the final seal of authority to the playing.

The ensemble excelled in the spirited and gracious performance of the C major symphony, if it was not at all moments fully equal to the deeply poignant spirit contained in the later work. The Stiedry knowledge of style gives these concerts an especial value. The audience was extremely enthusiastic.

Moby Dick as a Cantata

Philharmonic-Symphony Society, John Barbirolli conducting; Carnegie Hall, evening, April 11; soloists, Robert Weede, baritone; William Hain, tenor; William Horne, tenor; Phillip Reep, tenor; Gean Greenwell, basso; Male Chorus of Westminster Choir. Program:

Overture to La Clemenza di Tito, Mozart; Symphony in D major, No. 104, Haydn; *Moby Dick, dramatic cantata, libretto arranged from Herman Melville's novel by W. Clark Harrington; music by Bernard Herrmann.

* World premiere.

Young Bernard Herrmann, who has been winning excellent reputation as a radio conductor and composer during the past few years, steps out into most ambitious activity with this new cantata in large form and with large apparatus. His librettist adapted some leading episodes and striking lines from the famous Melville novel about the White Whale, and welded and climaxed them adeptly for the composer's purpose.

The latter fashioned his music along ample dimensions and dynamics, to suit the epic character of the tale. (The orchestra even includes a resounding thunder-machine from the radio studio.) The themes, both lyrical and dramatic, are broad; the orchestration is more directly descriptive than psychologically subtle; the vocal parts move smoothly and stand out clearly, with much character of their own. It cannot be said that the Herrmann music is strikingly original, but of its cleverness and arresting effect there is no doubt, nor of his ability to handle a big theme in a big way. It would seem that he should try his hand soon at a grand opera.

The audience relished the novelty (a world premiere) and called the composer to the platform for several bows. All the soloists and conductor Barbirolli entered ardently into the spirit of the text and music, and achieved a performance that could hardly have been bettered.

Ganz Illustrates Waltz

Philharmonic-Symphony Society, Rudolph Ganz conducting, Young People's Concert, Carnegie Hall, April 13, morning. Program:

Scherzo (Symphony No. 7), Schubert; Valse Triste, Sibelius; Waltz in A flat, Brahms; Allegro con grazia (Symphony No. 6), Tchaikovsky; Artist's Life waltz, Johann Strauss; Rhapsody, España, Chabrier.

For his penultimate program this season for the young followers of the Philharmonic, Dr. Ganz selected a varied list designed to illustrate the waltz and allied rhythms. Illustrated views again enhanced his explanations, and the young auditors were so stirred by the Strauss episode that it had to be repeated, whereupon Dr. Ganz expressed his own fondness for this composer's description of the waltz.

Announcement was made concerning the final concert and the young listeners were asked to submit their preferences for the all-request program. Dr. Ganz also revealed that a memorial booklet containing his tribute to the late Ernest Schelling would be issued. It will be illustrated with the pictures used at his first concert this season.

Toscanini Conducts Debussy

All-Debussy concert, NBC Symphony Orchestra, Arturo Toscanini conducting; Jarmila Novotna, soprano, and Hertha Glatz, contralto, soloists with chorus of 16 women's voices; Studio H, RCA Building, Radio City, April 13, evening. Program:

Marche Ecossaise, Danse (transcribed by Ravel), Two Nocturnes (Nuages, Fêtes), Iberia, La Demoiselle Élue, La Mer.

In this long program, Debussyites and admirers of Toscanini both had ideal satisfaction. The music, intrinsically arresting (except for the unimportant Marche and Danse) found Toscanini an interpreter of deep understanding and feeling. He pastelled and shaded in tone as eloquently as he laid on the deeper tints and colors. Emotionally and stylistically, the conductor was at his splendid best, and of course the capacity audience made him the hero of demonstrative ovations.

In the early choral work, the Novotna and Glatz contributions were tonally refined and expressively sincere, as required by the nature of the spiritual Debussy score.

Philharmonic Repeats Moby Dick

At the Sunday afternoon Carnegie Hall, concert (April 14) of the Philharmonic Orchestra, John Barbirolli conducting, the program was the same as that of Thursday evening and Friday afternoon (April 11 and 12), the main feature again being the new dramatic cantata, Moby Dick, by Bernard Herrmann.

Double Bass in Solo Music

Philadelphia Orchestra, Eugene Ormandy conducting, Anton Torello, double bass, soloist, Carnegie Hall, April 16. Program:

Sarabande, Badinerie and Gigue, for strings, Corelli; Symphony No. 5, in C minor, Beethoven; Concerto in A major for double bass, Dragonetti; Deux Images, Bartok; Daphnis and Chloe, Suite No. 2, Ravel.

Anton Torello, double bass player in the Philadelphia Orchestra, stepped out of his regular place in order to hold the front of the platform as a soloist. Carnegie Hall had not heard the "grandfather of the violin" featured individually since Serge Koussevitzky gave his recital there quite a few years ago. He was a noted double bass virtuoso before he became a conductor.

For his selection, Torello chose the A major concerto by Dragonetti (1763-1846) who was known as "the Paganini of the contra-basso," and wrote a number of works for his instrument. The concerto heard on the present occasion is rather thin and conventional stuff, but Torello made the most of it, with a refined, highly musical interpretation, well-rounded tone and facile execution.

Ormandy and his men created enthusiasm with their virile and elevated performance of the Beethoven symphony, and the deeply poetical and lovely-toned voicing they gave the Ravel music.

Bartok's pieces date from his earlier period (about 1910) and, free from his present harsh harmonies and dislike of romantic melody, they made an agreeable impression.

New Stereophonic Recordings Demonstrated

Two evenings of Stereophonic Recordings were demonstrated by the Bell Telephone Laboratories at Carnegie Hall, New York, on April 9 and 10, these being amplified, or enhanced music, performed by recordings made under distinguished auspices. In a darkened auditorium the Philadelphia Orchestra, Leopold Stokowski conducting, was heard in excerpts by Moussorgsky, Debussy, Strauss, and Brünnhilde's Immolation from Götterdämmerung, Helen Hayes singing the latter role.

The tremendous contrasts from the slightest sounds to an overpowering fortissimo quite stunned the audience of invited listeners. Certainly no orchestra ever produced such overwhelming effects; a listener quoted it as a fact that 2,000 players might equal the volume heard.

A scene from The Emperor Jones, with Paul Robeson, realized the terror of the black man, pursued by the drum of death; choruses by the Salt Lake Tabernacle Choir had mighty contrasts, and the Widor toccata in F, played by organist Schreiner, was a stunning performance. Excerpts from Elijah were dramatic in the extreme, and the concluding Wagner finale was a climax of almost fearsome sound. F. W. R.

Emma Redell Memorial Held

A concert in memory of Emma Redell, late operatic and concert soprano, who died on Feb. 2, was held on April 17 in the Ethical Culture Society, New York. Joseph Schwarz, pianist; Boris Schwarz, violinist and Frank Miller played Tchaikovsky's To the Memory of a Great Artist. Sonia Essin, contralto, sang several numbers. Dr. Algernon D. Black, leader of the Ethical Culture Society, spoke on Emma Redell, Humanitarian and announced that recordings of Miss Redell's broadcasts will be sold, the receipts going to a fund to aid native singers. Her husband, J. Anthony Marcus, is preparing a biography of the late artist.

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Chicago Enjoys Novel Programs

(Continued from page 4)

upper range and the simplicity and spontaneity of her delivery proved ointment to the ear. The voice is projected with such mastery that it astounds and disarms criticism. Depuis le jour was invested with an eloquence so telling as to bring tears to the eyes. The orchestra under Frederick Stock furnished superb accompaniments and performed the purely symphonic numbers gloriously.

Impresario Zelzer Becomes a Producer

Harry Zelzer introduced two operas by the Polish composer, Stanislaw Moniuszko, which otherwise might have remained in obscurity. Several years ago Mr. Zelzer presented Halka and its success necessitated several repetitions. To some The Haunted Castle is Moniuszko's master work, yet it had to wait nearly seventy-five years before seeing our operatic stage. Straszny Dwor (original Polish title) is a semi-comic opera in four acts requiring a lengthy cast and a good-sized orchestra besides a fine corps de ballet and chorus. Ladis Kiepura, George Czaplicki, Valeria Glowacki, Loretta, Przybylinski, Mildred Grey Heller, Milo Luca and Edward Grabinski sang the leading roles with the Filarecii-Dudziarz choristers and a ballet headed by Felix Sadowski and Janina Frostowna. Under Jerzy Bojanowski's leadership the old score sounded as fresh as though it had been written recently.

Kiepura, brother of Jan, electrified his hearers by the beauty of his song. Czaplicki's Miecnik proved a tower of strength vocally and histrionically Luka performed a real *tour de force* in learning the important role of Zbigniew in Polish and imbuing it with vocal opulence. Edward Grabinski, in the comedy role of Damazy, acquitted himself capitally. Miss Heller displayed her large soprano to advantage in the role of the Aunt. Others of the cast showed the result of good preparation as did the chorus and orchestra. The dances were well executed.

Artists Named for Next History and Enjoyment of Music Series

The sixth season of the History and Enjoyment of Music Series will not be sponsored by the University College of Northwestern University as in the past, but under the same business management which has chosen the artists and administered the concerts for the college. They were selected from a survey at this year's final recital from a list: Fritz Kreisler; the Philadelphia Orchestra, Eugene Ormondy, conductor, and Artur Rubinstein, soloist; Paul Robeson; Kirsten Flagtad, Ballet Russe de Monte Carlo; Sergei Rachmaninoff; Argentinita and her Spanish ensemble; and Lina Pagliughi, coloratura with John Amadio, flutist.

Hussa-Podolsky Joint Recital

The Studebaker Theatre was practically sold out for the joint recital of Maria Hussa, soprano, and Leo Podolsky, pianist. Mme. Hussa's principal asset is an authoritative address, especially when singing Lieder. She had in Carl Alwin an excellent pianistic coadjutor. Mr. Podolsky in his comprehensive program gave intellectual interpretations of the classics, imbued the moderns with a touch of originality and exhibited pianistic astonishing feats in the Liszt Prelude on Weinen, Klagen, by J. S. Bach. His towering octaves and runs, well contrasted with limpid pianissimos created fine coloring effects and brought forth a tone of crystalline purity.

Estelle Lutz Presents Evelyn Adamowski

Evelyn Adamowski, coloratura soprano, was presented by the Estelle Lutz Artists Bureau. Possessed of a small voice guided adroitly and capable of encompassing the difficulties of the Queen of the Night aria from Mozart's Magic Flute she had Rhea Shelters as a most artistic accompanist.

Bertha Ott Discovers New Talent

In the past fortnight Bertha Ott introduced two exceptionally fine young vocalists, Leonard Stocker and Dorothy Weston in recitals at Kimball Hall. Mr. Stocker boasts a voice of unusual clarity, used with savoir faire, distinct enunciation and an exemplary stage department Mrs. Weston disclosed many facets of an art that could be improved by variegated tonal coloring.

Orchestra's Final Programs

Gregor Piatigorsky's vigorous performance of Dr. Stock's difficult D minor concerto for cello was breathtaking, his complete mastery dwarfing into insignificance the many intricacies and bringing out the magnitude of the noble work. Artist and composer were accorded a deafening ovation and the soloist was compelled to add an encore of his own writing and dedicated to Conductor Stock.

Artur Rubinstein was the last soloist of the Chicago Symphony's forty-ninth season, performing three different programs. At the final Tuesday concert he stunned by the fleetness and tonal beauty brought to the Saint-Saëns Concerto. At the Thursday-Friday concerts he kept us in a state of ecstasy and bewilderment through a gigantic execution of the Tchaikovsky B flat minor concerto. The program for the final concerts, comprising Barber's overture to the School for Scandal, Brahms' C minor Symphony, Paganini's Moto Perpetuo and Respighi's Pines of Rome, found orchestra and genial leader in peak form. Claire Dux's (Mrs. Charles H. Swift) singing of Richard Strauss' Morgen in her inimitable manner was one of the unprogrammatic surprises of the evening. Both Dr. Stock and Mrs. Swift made pleas for the $127,000 fund the orchestral association is raising to meet its deficit. $46,000 is needed now to balance the budget.

Marian Whitehead's Debut

In her debut at Kimball Hall, Marian Whitehead, a comely soprano, gave evidence of careful schooling besides a voice of power.

Noelte Composition Featured by Civic Orchestra

At the last concert of the Civic Orchestra, Hans Lange premiered Dr. Albert Noelt's Symphonic Prologue. A work of magnitude, superbly orchestrated, the prologue is but the orchestral version of the principal subject matter of Noele's opera Francois Villon, produced at Karlsruhe some twenty years ago.

Richard Czerwonky's Second Recital

At Richard Czerwonky's seances, De Paul's Little Theatre has been packed to suffocation. Bach, Mendelssohn, Joachim, Hubay, Scharwenka and himself were the composers on a program that featured two novelties: his own Tarantella and Old Spain. Excellent additions to violin literature they made a fine impression as did his other clever outputs, Ein Traum and Dance grotesque.

Mae Doelling Schmidt Plays Own Compositions

A feature of the Lake View Musical Society's recent composer's program was a group of piano numbers by Mae Doelling Schmidt played by herself. There is brilliance, melody and fascinating rhythm in her Romance, Gaiety, Will o' the Wisp, Reminiscences, Swiss Music Box and Two Etudes which she made sparkle through her artistic, inspiring performance. An artist pupil of Mrs. Schmidt, Gladys Bezazian, played the accompaniments for her own appealing song, Wind in the Pine, which Elva Gamble sang with telling effect.

SERGEI TARNOWSKY,

pianist and teacher, and a member of the staff of De Paul School of Music in Chicago, will hold a master class at the Ellison-White Conservatory in Portland, Ore., this summer. Mr. Tarnowsky has been invited by the Oregon Music Teachers Association to play a recital during its convention in July.

Gladys Welge Conducts Final Oak Park Orchestra Concert

Gladys Welge achieved uncommonly fine effects with the Oak Park-River Forest Symphony Orchestra at its final concert. They were enthusiastically greeted by a large audience. Excellent balance and lovely tonal coloring made the Wolf-Ferrari Secret of Suzannae overture and Borodin's B minor symphony thoroughly enjoyable. Harry Swanson, baritone, won plaudits for his fine singing of Eri Tu from The Masked Ball.

Else Harthan Arendt Sings and Directs

At a concert in Sherwood Recital Hall, Else Harthan Arendt showed that she is not only a charming singer but an efficient choral director as well. She gave a finished interpretation of Mozart, Wolf and Strauss songs. Operatic arias and chansons likewise were admirably set forth. Clean-cut, smoothly effective singing was achieved by the Sherwood Chorus under Mme. Arendt's authoritative, inspiring baton in a group of Palestrina, Hawke, Harris, Sibelius and Rimsky-Korsakoff.

Vocal Concerts Heard

The Elizabethan Madrigal Singers at the Goodman Theatre, the Carthage and Augustana College choirs in Orchestra Hall; the Loyola Choral Club in Kimball Hall; the Halevi Choral Society at the Woman's Club Theatre; the Federal Glee Club at Studebaker Theatre; the Mundy Junior Jubilee Singers at Kimball Hall vied for public favor with Jeannette Muriel Poulsen, soprano, and Mario Salvador, organist.

Maria Therese Gallagher Sings for Cercle Français

Following her success as soloist with the Alliance Française, Marie Therese Gallagher, fourteen - year - old soprano, made another hit when she sang arias from Carmen and Mignon for Le Cercle Français. With her teacher, Mrs. Herman Devries, at the piano, Miss Gallagher astonished her audience by the beauty of her voice and uncanny authority in the Habanera and the Styrienne.

Illinois Symphony Programs

Izler Solomon and Albert Goldberg, conductors of the Illinois Symphony Orchestra, have picked many winners among American composers. Harl McDonald and Gardner Read must be included in the list. The former's Three Poems on Traditional Aramaic Themes, given first performance here, enhances his reputation as a transcriber of ancient music. Read's first symphony, awarded the $1,000 prize in a competition sponsored by the Philharmonic-Symphony Society and first performed by that orchestra under John Barbirolli, is no novelty here since the Chicago Symphony performed it soon after its world premiere. Superbly directed by Conductor Solomon, it impressed even more favorably upon renewed acquaintance. Mildred Waldman gave a powerful performance of the MacDowell D minor concerto as soloist.

Marilyn Meyer Gives Recital

Marilyn Meyer, after her sensational debut as soloist with the Civic Orchestra a fortnight ago, appeared in piano recital in Orchestra Hall. In a formidable program, she demonstrated further the qualities admired in her former appearance.

Singverein Gives Paradise and the Peri

Erhardt Bergstrasser, new conductor of the Chicago Singverein, scored with his well trained choristers in a performance of the rarely heard oratorio Das Paradies und Die Peri by Schumann. He was fortunate also in his choice of soloists with Margaret Heywood Wood and Freda Draper displaying unfailing

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STUDENTS OF DORMAGEN CONSERVATORY OF MUSIC AND DRAMATIC ARTS, of Hammond, Ind., with their teacher, Amy Dormagen. They performed the Bach D minor Piano Concerto on nine pianos. Left to right: Susanne Pugh, Genevieve Pryor, Mona Mae Ruwaldt, Martha Hann, Margaret Erickson, Robert Harder, Harriet Wells, Mary Alice Reed and Annmary Meeter. Mrs. Dormagen is standing in rear (right) with the string ensemble.

artistry. Eugene Dressler did the best singing of his career and with Howard Berhalter, basso, contributed in making the quartet outstanding. The choristers too outdid themselves.

Heniot Levy Plays Own Composition

Heniot Levy and his artist student, Blenda Sterner, played Mr. Levy's composition, Capriccio Concertante for two pianos at the convention of the Illinois Federation of Music Clubs in Jacksonville, on April 8.

La Berge-Goodwin Studio Events

Several pupils of Charles LaBerge sang in the American Conservatory recital on April 20. Dorothy Froelich, soprano, was soloist on Sigma Alpha Iota's MacDowell program at the Woman's University Club, April 28. Lillian Lindshag, contralto, sang at a Finnish benefit concert at Lincoln Hall. Mercedes Novarro Cameron, soprano, besides filling numerous club engagements was featured with the Novarro Sisters in Latin-American songs at the Daily News Travel Show at the Stevens Hotel. Cathryn Caligari's recent engagements include programs for the spring luncheons of the Englewood Woman's Club at the Congress Hotel and the Welsh Woman's Club at Chicago Woman's Club; singing the leading role in the operetta, Sengnizza, with the Italian Lyrical Society; soloist in Dubois' Seven Last Words at St. Francis de Paul Church; programs for the Midwest Athletic Club, convocation of Northern Illinois College of Optometry, St. Theresa Sodality Club and Villa Park Sunday Evening Club.

Edward Collins' Pupil Heard

Eileen Bowman, from the piano studio of Edward Collins, recently was soloist with the Ukrainian Male Chorus at Aurora, Ill., and in recital in Clinton, Ia.

Devries Studio Notes

Lorraine Lucas, lyric soprano, was soloist with the Toujour Bon Ensemble at the spring luncheon program of the Windsor Park Woman's Club at the Shoreland Hotel on April 9. Miss Lucas also sang for the Woman's Club of Austin at the Lake Shore Athletic Club on April 22. At the regular meeting of the Musical Arts Forum on April 24, the following members of the Devries Concert Company participated: Dorothy Grahn, Grace Lillyholm, Gladys Emerson, Harold Naradick, Stephanie Dale, Leahfay Mead, Dorothy Goldberg and Tom Brennan.

Valter Poole Opens Series in Detroit

Directs Reorganized Michigan Symphony and Other Groups

DETROIT, MICH.—Valter Poole, director of the newly re-organized Michigan Symphony opened his spring series of concerts at the Art Institute programming the Academic Festival overture of Brahms and El Salon Mexico of Aaron Copland, in its first Detroit performance. Gizi Szanto, Detroit pianist, was soloist in Mozart's Concerto in D Minor and Concert Piece in F Minor by Weber. At the second concert William Reddick, controller of the Ford Sunday Evening Hour was guest conductor. Henry Siegl, violinist, was soloist.

At a concert sponsored by Souvenir Francais, Mr. Poole programmed Symphonique Classique, by Gilbert Beaume, Gymnopedies of Erik Satie, orchestrated by Debussy, and Berlioz' Roman Carnival. Georges Miquelle, cellist was soloist in the Haydn Concerto in D Major, and Leonard Smith and Evelyn Gerwich were heard in the Saint-Saëns Septet for trumpet, piano and strings.

Mr. Poole was guest conductor of the Grand Rapids Symphony, when his program included the overture to Don Giovanni, Mozart, the Afro-American Symphony by William Grant Still, Suite No. 2 from L'Arlesienne, Bizet, and the Dream Pantomime from Hänsel and Gretel. The closing number was the Rhapsody Espana of Chabrier. N. M.

Ann Arbor University Forces Give Mozart Opera

ANN ARBOR, MICH.—The Little Symphony of the University under the direction of Thor Johnson has had a most successful season, recently completing a two-week concert tour which took it into five states. Early in March the Play Production Department under Valentine Windt and the University Orchestra under Thor Johnson gave three performances of Mozart's *opera-bouffe* Il Seraglio, which were excellent to the highest degree. They were assisted by a ballet from the Department of Physical Education which added greatly to the excellence of the performance.

A. McL. T.

Dormagen Conservatory Presents Bach Program

Faculty and Students of School at Hammond, Ind., Applauded

HAMMOND, IND.—Judging from the success of the Bach concert presented by faculty members and students of the Dormagen Conservatory of Music on April 7, Mrs. Amy Dormagen is doing much towards making this industrial city music-conscious by bringing them the best music admirably performed. Twelve hundred listeners enthusiastically applauded the program devoted to compositions by Bach, including chorales, and numbers for nine pianos, two violins, two pianos, cello, piano and contralto.

The highlight of the program was perhaps the performance of the D minor Concerto by an ensemble of nine pianists under the able leadership of Louis Zander. Pianists Margaret Erickson, Martha Hann, Robert Harder, Annmary Meeter, Genevieve Pryor, Susanne Pugh, Mary Alice Reed, Mona Mae Ruwaldt and Harriet Wells played with uniform excellence and revealed fine training, understanding and musicianship.

These and Inez Crooks and William Trinks, who gave a brilliant interpretation of Liszt's Les Preludes for two pianos and Ann Calvaruso, who played artistically the first movement of the Italian Concerto with the Misses Pugh and Wells at the second piano, are all students of Mrs. Dormagen. Beverly Tucker and Joyce Lee Luellen are gifted young disciples from Mr. Zander's class. Anne Slack Keys and Esther Curtis Ament, faculty members, added *éclat* to the concert by their finished performances.

J. C.

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(Continued from page 5)

Kullman, De Luca, Cehanovsky and Norman Cordon. Annamary Dickey made a charming, graceful Musetta. The score was in Gennaro Papi's experienced hands.

Hilda Burke sang Butterfly satisfactorily. Irra Petina's Suzuki was extremely fine; Kullman's Pinkerton was admirably seconded by John Brownlee's Sharpless. Papi again conducted.

Carmen brought a new protagonist in Gladys Swarthout. Licia Albanese was well cast as Micaela. Vocally Armand Tokatyan made a splendid Jose; Pinza an ideal Escamillo. The ballets were extremely colorful. Pelletier held his forces well in hand. A repeat of last year's Traviata found Helen Jepson again achieving genuine success, with Richard Crooks as Alfredo, John Brownlee singing Germont père convincingly and artistically. Panizza was the conductor. In La Gioconda, Zinka Milanov, finely dramatic, assumed the name part. Barnaba was stirringly enacted by Leonard Warren. Ezio Pinza as Alvise, Bruna Castagna as Laura, Gladys Swarthout as La Cieca, and the fiery Enzo of Martinelli, made a highly effective cast, Panizza conducting with authority.

Jessica Dragonette Making Series of Special Television Programs

Jessica Dragonette, radio and concert soprano, is making a series of twenty-six television programs, patented along the style of a radio broadcast and produced by Ira Simmons with Dr. John Erskine as narrator. The first three of the series to be released include one program of arias and another of the more popular classical numbers.

Miss Dragonette opened an active month of engagements on April 2 in Buffalo, N. Y. On April 4 she sang in Amsterdam, N. Y., and on April 7 was soloist with the Rochester Symphony Orchestra. On April 14 the soprano appeared in New Bedford, Mass., and on April 23 sang in Pelham, N. Y. On May 12 she will sing at Georgian Court, N. J. Miss Dragonette has been engaged for the summer programs of the Ford Radio Hour.

Harmony Guild Program

The Harmony Guild of New York met on April 10 for a program which included the Debussy sonata for violin and piano played by Ruth Kemper, violinist, and Jean Buchta, pianist.

N. Y. Federation Will Give 4-Day Festival

A four-day American Music Festival will highlight the twelfth biennial convention of the New York Federation of Music Clubs in New York City May 16 to 19. A luncheon in the Hotel Great Northern on May 16, opening the convention will hear addresses by Aaron Copland, Harold Morris, Dr. George H. Garlan, director of music in the city's public schools, and Gena Branscombe, Marion Bauer and Dr. Ernest Carter.

Mrs. Etta Hamilton Morris and Dr. John Warren Erb, festival chairmen, will present the following prize winning choruses in individual numbers: Morning Musicale, Watertown, N. Y., Grace Munson Allen, conductor; Jamaica Choral, Jamaica, L. I., Daniel Wood, conductor; Bel Canto, Huntington, L. I., Frank Wilgoose, conductor; and the Morning Choral, Brooklyn, Herbert Sammond, conductor.

Christos Vrionides, conductor of the Babylon Festival Chorus, will lead the massed choruses in the premiere of his Washington's Monument. Mrs. Ellwood Curtiss, of Hicksville, L. I., will lead a massed women's chorus in Channing Lefebvre's Castanets and Tambourines and Edith Baxter Harper, of Flushing, L. I., will conduct Joseph Clokey's Flower of Dreams. Dr. Erb will conduct the opening and closing numbers by the massed chorus.

On May 17, the prize works will be performed at a musicale. The Sage Chapel Choir, Ithaca, N. Y., and the New York City Federation Choral will sing. Jerome Rappaport, pianist, state winner in 1939 and Alice Ralph Wood, soprano, will be heard in works by native composers. A reception and tea will be given at the Haubiel Studios for officers and directors. An all-America friendship banquet will be held that night.

Junior Day will be observed on May 18 at the World's Fair grounds. Mrs. Edmund H. Cahill, president of the state federation is in charge of arrangements.

Risë Stevens to Fulfill South American Engagements

Risë Stevens, touring with the Metropolitan Opera, sang in Rosenkavalier in Baltimore and in Boston. On June 14 she sails for South America to fulfill a reengagement with the Teatro Colon in Buenos Aires singing the role of Delilah in the Saint-Saëns opera and the ice queen in Schwanda as well as in French, German and Italian repertoire. Miss Stevens also will be a soloist in Beethoven's Missa Solemnis and next fall makes her bow with the San Francisco Opera Company before rejoining the Metropolitan.

Miss Stevens, who sang Cherubino in the first of the revival performances of The Marriage of Figaro this season at the Metropolitan, had to leave to fulfill concert engagements before the second and third performances.

Roman Totenberg-Friedel Shacko Heard by English Union

Roman Totenberg, violinist, and Friedel Shacko, soprano, with Felix Wolfes at the piano were heard in a program at the English Speaking Union, Rockefeller Plaza, recently. The Mozart Adagio and Rondo, Chausson's Poeme, Ravel's Habanera and De Falla's La Danza de La Vida breve were played by Mr. Totenberg. Miss Shacko was heard in songs of Schumann, Schubert and three South American Folk Songs.

Glenn Darwin in Second Recital at Town Hall on May 7

Glenn Darwin, baritone, will again be heard at Town Hall in New York on May 7. Mr. Darwin includes among his recent engagements an appearance in Brahms' Requiem in Baltimore, the Bach St. Matthew Passion at St. Bartholomew's Church, New York, and Rossini's Stabat Mater in Montclair, N. J. On Easter he was heard at four services, two at his own church, St. Bartholomew's, and two in Newark.

A RECEPTION AND TEA HONORING CHARLES WAKEFIELD CADMAN was given on April 7 at the home of Mr. and Mrs. Carl H. Tollefsen in Brooklyn, N. Y. Left to right, standing: Alfred Drake, Louis Persinger, Silvio Scionti and Mr. Tollefsen. Seated, left to right: Alma Tollefsen, Mrs. Silvio Scionti, Mr. Cadman and Augusta Tollefsen.

Cadman Is Guest at Tollefsens

Charles Wakefield Cadman was the guest of Carl H. and Augusta Tollefsen at their Brooklyn, N. Y., home on April 7. Music was "taboo" and informality took its place. Mrs. Dwight R. Little and Ada Zeller poured tea for the numerous personages who greeted the composer.

Among those present were: Katherine Bacon, Joseph Bentonelli, Mr. and Mrs. Alfred Boyce, Augusta Cottlow, Mr. and Mrs. von Doenhoff, Willem Durieux, John Warren Erb, Astrid Fjelde, Mrs. Goodchild, Ruth Kemper, Lawrence Munson, Arthur Newstead, Anita Palmer, Louis Persinger, Herbert Stavely Sammond, Raoul Vidas, Reinald Werrenrath, Alma Witek, R. Huntington Woodman, Samuel Youngquist and F. W. Riesberg.

National Opera Club Meets

The Waldorf-Astoria Hotel, New York, was the scene on April 11 for the meeting of the National Opera Club. Anna Roselle, Edwina Eustis, Maurice Baron, Jan Peerce and Frank Houston were guests. An oil portrait of Baroness von Klenner by the latter was unveiled. Berenice Allairé, Asta Mober, Toronto coloratura, Mary McDonald, Carina Orasto and Jean Cummings, sopranos; Arturo d'Amico and Philip Jones, baritones; Hans Schimmerling, pianist-composer; G. O. Hornberger, cellist, and the Murray Hill Choral Group, Mrs. Cerolyn Marnie, conductor, were heard. F. W. R.

Philadelphia Orchestra to Visit 16 Cities

The Philadelphia Orchestra left on April 21 for a tour of 15 cities, including 24 concerts and covering some 5,000 miles. It was announced that Eugene Ormandy, the conductor, would lead this annual spring tour without fee in order to lengthen the players' season. The itinerary includes Durham, Greensboro and Winston-Salem, N. C., Savannah, Ga., Jacksonville, Fla., New Orleans, La. (4 concerts), Birmingham, Ala., Atlanta, Ga., Chattanooga, Tenn., Charleston, W. Va., Pittsburgh and Erie, Penna., Toronto, Can. (2 concerts), Ann Arbor (May Festival (6 concerts), and Saginaw, Mich., where the tour ends May 12. In addition to Mr. Ormandy, Saul Caston, assistant conductor, will lead one concert in New Orleans, and Dr. Harl McDonald, the orchestra's manager, will conduct his Santa Fe Suite at Ann Arbor.

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Pittsburgh Music Year Sets Record

Local Orchestra and Singers in Verdi Requiem — Ballet, Opera, Recitals Score

PITTSBURGH, PENNA.—Contributing to the busiest year in local music annals, the Pittsburgh Symphony Society, led by Fritz Reiner, closed a season replete with artistic accomplishment by presenting Verdi's Requiem with the Mendelssohn Choir, Dr. Ernest Lunt, director. The soloists were Zinka Milanov, Martha Lipton, John Gurney and William Hain.

The WPA Orchestra, Dr. Joseph A. Rauterkus, conductor, was led by guest conductor Dr. Thaddeus Rich with Hans Basserman as violin soloist. With Orrin Suthern as organ soloist, Mary Cardwell Dawson's Negro Choir gave its annual concert in Carnegie Music Hall.

At separate Art Society recitals Harold Bauer displayed his expert pianism, and contralto Hertha Glatz made her first appearance here, with Fritz Kitzinger at the piano.

Purcell's charming opera, Dido and Aeneas, was revived in three performances by University of Pittsburgh students. Theodore Finney conducted.

Bela Bartok, composer-pianist, was feted here by the City Club, being heard with Frances Aranyi, violinist, in a program of sonatas by Mozart, Bartok and Beethoven.

The Ballet Russe de Monte Carlo appeared with the Pittsburgh Symphony Society in three productions. Efrem Kurtz conducted.

An Old Home night, *redivivus*, was provided at a concert given here by the Soco Gap Folk singers and dancers, the event being sponsored by the In-And-About-Pittsburgh Music Educators Club.

The weekly Thursday night broadcasts of "Musical Americana" sponsored by Westinghouse and featuring the "100 men of melody," most of whom are members of the Pittsburgh Symphony Society, and an instrumental soloist chosen from various conservatories, are attracting capacity audiences. The half-hour events have presented Conductor Raymond Paige, Composer - commentator Deems Taylor and Announcer Milton Cross. Recently between broadcasts Mr. Cross sang several applauded tenor solos with orchestra. Kenneth L. Watt is the producer of the Westinghouse program.

An effective program has been prepared for the forthcoming convention of The Pennsylvania Federation of Musical Clubs by State President Martha Myers Murdoch, from April 29 through May 4.

RALPH LEWANDO.

FLOYD WORTHINGTON, baritone, was heard recently as soloist for Hugh Ross in Mozart's Requiem; for Fernande Barrett in Mauro-Cottone's Mass; and as soloist and conductor in Messiah at the reorganized Church of the Latter Day Saints. Mr. Worthington sang the role of Figaro in Barber of Seville presented at Scranton, Penna., by the American League for Opera under the direction of Dr. Felix M. Gatz and also was soloist in Handel's Solomon with the Flushing, N. Y. Oratorio Society. On April 19 he appeared with the Plandome, N. Y., Singers Club.

MARGARET SPEAKS and her husband, LESLIE PEARL, vacationing in Bermuda. The concert and radio soprano and her husband, vice-president and a director of a New York advertising agency, toured the island on this "bicycle-built-for-two."

Anderson Recital Draws Large White Plains Attendance

WHITE PLAINS, N. Y.—The Marian Anderson concert, which concluded the tenth Olney Series at the County Center, broke all records for concert attendance there, drawing nearly 6,500. In her usual type of varied program Miss Anderson kept the audience at a high pitch of enthusiasm. Bringing special applause were Negro Spirituals and two Finnish songs by her excellent accompanist, Kosti Vehanen.

Swing Along, Chillun, a Negro revue sponsored by Westchester communities in coöperation with the Westchester County Recreation Committee, was given at the County Center recently, under the direction of Leviticus Lyon. E. H.

Matthay Scholarship Award Deferred During War

Arthur Hice, of Philadelphia, Penna., president of the American Matthay Association, has announced the deferring until the end of the European war of the award of the London Scholarship of the association. He said the funds have been placed in a bank temporarily. Matthay celebrated his eighty-second birthday on Feb. 19 by giving a recital for the professors at his school, now located in Haslemere, thirty miles from London.

Abram on NBC List

Jacques Abram, pianist, has joined the NBC Artists Service list of artists for next season.

Music Festivals Make Airways Appearances

With the recent Coolidge Festival in Washington, D. C., the annual appearance of "summer music" reached the airways. Soon afterward Dr. Howard Hanson launched his tenth annual Eastman School Festival of American Music and on April 25 Marjorie Lawrence's bow as Carmen came from St. Louis where the Metropolitan Opera soprano appeared with the opera company of that city.

A new opera, Francois Villon, by Maurice Baron and Robert Gordon Anderson, was broadcast from the Radio City Music Hall on April 14 with Jan Peerce in the title role. Erno Rapee conducted the cast which also included Ann Roselle, Edwina Eustis, Brooks Dunbar, Ruth Ford, June Forrest, Earl Lippy, Maurice Kramer, Dolf Swing and Robert Jachens.

The Metropolitan concluded its broadcast series with the Cleveland appearance, in which Helen Jepson, Richard Crooks and Lawrence Tibbett were heard in the principal roles of Traviata.

Guy Fraser Harrison and his Rochester Civic Orchestra inaugurated a four-week series commemorating the centennial of the birth of Tchaikovsky. Toscanini also paid tribute to the Russian composer.

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STEINWAY
THE INSTRUMENT OF THE IMMORTALS

Premieres at Coolidge Festival

(Continued from page 3)

into Charles Martin Loeffler's Canticle of the Sun, this opening being identical with that of the first Coolidge Festival in October of 1925. The Loeffler work, for voice and chamber orchestra, also had Miss Averino as soloist. Four Old Songs, completed just this year by Gian Francesco Malipiero, dedicated to Mrs. Coolidge and performed for the first time, was also heard on this opening program, with Hardesty Johnson as soloist, supported by seven instruments. Particularly lovely was the first, a setting of a 16th century *canzone*. The texts of the others were by Boccaccio, Pistoia and Orbicciani. Preceding the intermission came Beethoven's seldom-heard and not too interesting Elegischer Gesang, for mixed chorus and strings.

This initial program served in a way to sound the keynote of the ninth festival which had about it a more "popular" feeling, so called, than many of those which went before. Perhaps in an attempt to escape the dissonance that wracks the world currently, there was a notable return to a satisfying consonance, a reappearance of lines recognizable as melodies, a feature of the series liberally and favorably commented upon.

Bartok Plays in Own Sonata

There were, of course, exceptions, two of these being the Bela Bartok Sonata No. 2, for violin and piano, and the Sonata for two violins and two pianos by Jerzy Fitelberg, performed in this country for the first time on the second night of the festival. The Bartok sonata, heard on Saturday morning under the blessing hands of the composer at the piano and Joseph Szigeti as violinist, constituted a major assault on the musical sensibilities of the assembled listeners, who were attacked again and with no quarter given on the evening of the same day by the raucous Fitelberg work, the charge being led by William Kroll and Nicolai Berezowsky. violinists, and the celebrated two-piano team of Bartlett and Robertson. It was to be regretted that the music couldn't match some of the beauty presented by Ethel Bartlett, who created a striking picture in a brilliant red gown.

Earlier on this program — the entire first half of which made deserved use of that truly fine artist, Marcel Grandjany —the audience heard a Handel concerto for harp and strings; a colorful rhapsodic Suite for two violins and harp by Eugene Goossens, and Mr. Grandjany's commissioned work, for harp and organ, founded on the hymn, Pange lingua. The latter employed the full resources of the harp at, perhaps, too great length. E. Power Biggs was at the organ. The Coolidge Quartet, which was heard frequently on this second evening, played Haydn's quartet in G major, Op. 76, No. 1, preceding the final work, Brahms' Variations on a theme by Haydn, arranged for two pianos and played with all the artistry expected of Bartlett and Robertson.

The morning program of this day had been devoted to the other violin sonatas —the Beethoven, Op. 47, and the Debussy, and Bartok's quite lovely Rhapsody No. 1, a work of economic design and compounded of materials strong in folk feeling.

New American Chamber Music

The Sunday afternoon program was entirely given over to American chamber music for strings and featured the works of three American composers, all of whom were present and the recipients of vast applause from a highly enthusiastic audience. Roy Harris' Viola Quintet, for two violins, two violas and cello, opened the program and shared, with Nicolai Berezowsky's Sextet for three violins, two violas and cello, the major interest of the afternoon. In four movements, the Harris score makes use, in the Prelude and Interlude, of several Irish-jig tunes, the work closing with a Grand Fugue. The second movement, Melody, was well-named. The work was written this year. David Stanley Smith's Quartet No. 8 followed. Both this and the Berezowsky work are dedicated to Mrs. Coolidge, the latter also having been completed this year. The entire program was played by the Coolidge Quartet, assisted by William Primrose, viola, and Eudice Shapiro, violin.

The first half of the closing program consisted of works by Englishmen, of which Arnold Bax's Octet for horn, two violins, two violas, cello, double bass and piano, was easily the outstanding, aside from the vast charm exercised by the comparatively brief Purcell sonata that opened the program. The Bax work was presented for the first time in this country and received a sympathetic performance by members of the Kolisch Quartet, assisted by Harriet Cohen, pianist, and Wendell Hoss, horn; William Primrose and Anthony Zendrick, double bass. Frank Bridge's Divertimenti for flute, oboe, clarinet and bassoon was marked, in the Scherzetto and Bagatelle, by humor. The artists were John Wummer, flute; Mitchell Miller, oboe; Leonard Sharrow, bassoon, and Eric Simon, clarinet. The concert and festival closed with a performance of the great Schubert Octet for clarinet, horn, bassoon, two violins, viola, cello and double bass, a highly satisfying conclusion.

Tribute to Founder

On the second recall, Rudolf Kolisch went down to Mrs. Coolidge, who attended all the concerts, seated invariably in the center of the front row, and kissed her hand. The audience rose and feted the patroness of chamber music with applause and cheers. Mrs. Coolidge turned, bowing again and again in response to the spontaneous ovation.

Following the concert, there was a reception in the main hall of the Library of Congress to meet the composers and artists participating in the festival. The invitation was extended by the committee of the Coolidge Foundation, consisting of Mrs. Coolidge, Archibald MacLeish, the Librarian of Congress, and Harold Spivacke, Chief of the Music Division, who was Mrs. Coolidge's mainstay in arranging the vast details of these festivals. On the preceding afternoon, Mr. and Mrs. Robert Woods Bliss held a reception at Dumbarton Oaks, their home in Georgetown, to meet Mrs. Coolidge and the artists.

JOSEPH SZIGETI and BELA BARTOK, who appeared at the Coolidge Festival in Washington in a performance of Bartok's Sonata No. 2.

National Symphony Orchestra Saved

(Continued from page 3)

The orchestra's board of directors had stated on April 14 that because of the deadlock all plans for next year had been abandoned. Following this announcement, Dr. John R. Steelman of the Conciliation Section of the Department of Labor called a joint meeting of representatives of the two factions, and a formula was worked out.

On the basis of this formula, the Musicians' Union drafted a proposal which was submitted to a meeting of the board of directors of the Orchestra Association on April 22, when it was unanimously accepted.

The proposition has several new elements in it not contained in any previous contracts covering the employment of the musicians of the orchestra: it provides for a varying length of season, depending upon the amount of funds secured; it increases the base pay of the musicians; and covers a two-year period instead of the customary one-year term.

L. Corrin Strong, president of the board of directors, in commenting on the proposal, pointed out that it represented important concessions on the part of both the Union and the Orchestra Association, and that this agreement was reached after six months of negotiation and numerous meetings between the two parties.

"Credit for a final settlement," he said, "is largely due to the attitude of the board of the Musicians' Protective Union, who at all times showed a willingness to work with us in a friendly way. The helpful assistance of Dr. Steelman of the Department of Labor and his wisdom in selecting Mr. Samuel R. Rosenbaum, vice-president of the Philadelphia Orchestra Association, to assist was of the greatest value. Mr. Rosenbaum's long experience in such matters made him especially fitted to grasp the problem and his advice to both parties was largely responsible for the settlement."

Mr. Strong said that the association is approaching the campaign with considerable misgivings because of the lateness of the season, but expressed the hope that the recent evidence on the part of the Washington public of their interest in the National Symphony Orchestra would sufficiently offset the unfavorable conditions to make the orchestra possible.

Kindler Feted at Dinner

WASHINGTON, D. C.—Dr. Hans Kindler, conductor of the National Symphony Orchestra, was the honored guest at a dinner given for him at the Mayflower Hotel on April 15, by Mr. and Mrs. Walter Bruce Howe, of this city. Mr. Howe is vice-president of the National Orchestra Association and Mrs. Howe is nationally known as Mary Howe, composer.

Hundreds of distinguished musicians attended and telegrams were received from Leopold Stokowski, Kirsten Flagstad, Albert Spalding, Elizabeth Sprague Coolidge and a host of others. Among those who tended the dinner and reception which followed were Percy Grainger, Arthur Judson, Charles O'Connell, Mr, and Mrs. Roy Harris, Antonia Brico, Archibald MacLeish, Librarian of Congress, and Mrs. MacLeish; and a score of members from this city's official and diplomatic set. G. K.

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Eastman School Publications by members of the faculty include: "Answers to Some Vocal Questions," T. Austin-Ball; "Method of Organ Playing," Harold Gleason; "Examples of Counterpoint," Gustave Soderlund; "Handbook of Conducting," Karl Van Hoesen; "Modern Method for Double Bass," Nelson Watson.

For Further Information Address:

Arthur H. Larson, Secretary-Registrar

Eastman School of Music, Rochester, New York

Syracuse Continues Concert Schedules

University Events Featured—Spalding and Thomas Among Applauded Recitalists

SYRACUSE, N. Y.—Syracuse has had plenty of concerts during the past two months with large and, on the whole, enthusiastic audiences. Susanne Fisher, soprano, and Clifford Menz, tenor, gave an operatic costume recital. In addition to solos by each, operatic scenes by both artists brought much applause, to which they responded with encores. The next evening Alec Templeton gave one of his characteristic recitals, astounding the audience with his artistic interpretations of the compositions which made up the first part of his program, and in the second half bringing down the house with his well known burlesque numbers.

The University Concert Band of 55 players, under Arthur Phoenix, played an interesting program in the College of Fine Arts Auditorium. Particularly well done were the Dance of the Hours from La Gioconda, a Suite by Grieg, and the Fantasie on Ol' Man River by Kern, arranged by Grofé.

Albert Spalding appeared in Lincoln Auditorium before a packed house. Although heard many times in Syracuse, the American violinist never played so well as on that evening. To his scholarly musical attainments he has added energy, brilliance, and the vision of an artist. André Benoist was the perfect accompanist for the eminent violinist.

On two recent occasions the advanced music students of the College of Fine Arts gave their regular monthly recitals, demonstrating the fine training they receive at the College.

Shawn and his men dancers appeared in Lincoln Auditorium, again to a large, enthusiastic audience.

Orchestra and Chorus in Joint List

The Syracuse Symphony Orchestra, under the direction of Nicholas Gualillo, with the Wells College Chorus under Nicholas Nabokoff, as an added attraction, gave the last concert in its winter series. The orchestra was especially successful in Borodin's Symphony No. 2, and the chorus did beautiful work with the orchestra in Debussy's Blessed Damozel.

The golden baritone of John Charles Thomas, coupled with his dynamic personality, completely captured an audience which packed Lincoln Auditorium. Whether in serious or humorous songs or in operatic airs, he was equally successful. Tumultuous applause brought a great number of encores.

Marcelle Denya gave a most unusual program of classical and modern French airs and songs in Crouse College Auditorium. Blessed with a lovely voice used with artistry, Mme. Denya interpreted airs by Gluck, Rameau, and Grétry, and groups of songs by Ravel, Debussy, Fauré, Duparc, and Poulenc. She was recalled many times and added several encores.

H. L. B.

Lawrence Sings with Orchestra in Reading

Helen Jepson Recital Closes Haage Series — Concert for Youth is Presented

READING, PA.—Rajah Theatre held a capacity audience for the third concert by the Reading Symphony Orchestra. Hans Kindler offered the third Leonore Overture by Beethoven, the Gluck-Mottl Ballet Suite No. 1, and the Liadoff Enchanted Lake as purely orchestral numbers. Marjorie Lawrence, Metropolitan diva, appeared in arias from Herodiade and Die Götterdämmerung. In the aria Il Est doux, il est bon, it was apparent that a great artist was at hand, but with the Immolation Scene from the Wagner score the true scope of Miss Lawrence's art was revealed. Thunderous applause failed to draw an encore, to the intense regret of the audience.

Northeast Junior High School was filled to overflowing for the second Youth Concert of the season. Hans Kindler and the orchestra offered music by Bizet, Beethoven, Grieg and Tchaikovsky. Group singing and a demonstration of various instruments also was featured.

The current Haage concert series was concluded when a large audience braved a violent storm to hear Helen Jepson at Rajah Theatre. In a magnificently plotted program, supplemented by nearly a dozen encores, the striking Metropolitan soprano displayed again her familiar musicianship. In great voice she sang a widely varied program, superbly accompanied at the piano by Robert Wallenborn.

Ted Shawn and his remarkable troupe of men dancers presented The Dance of the Ages at Kutztown Teachers College.

H. D. S.

Gordon Quartet to Inaugurate Summer Concerts

The Gordon String Quartet begins its eleventh consecutive season of summer concerts at Music Mountain, Falls Village, Conn., on June 19. Jacques Gordon has arranged as a special feature chamber music of Brahms with Harold Bauer, Efrem Zimbalist, Albert Spalding, Lee Pattison, Abram Chasins and Louis Kaufmann as guest artists.

American Composers' Score Heard at Gardner School

The annual presentation of works by American composers, held at the Gardner School, New York, included numbers by Gena Branscombe, F. H. Davis, Edward Harris, Marshall Kernochan and Russel Wragg.

Benjamin de Loache, baritone, sang Mr. Wragg's Carol to Death, Surf-Dragon and Prayer for the Men Who Fly, while Agnes Davis, soprano, was heard in his Lament for Lovers, Lilacs and Song for Spring. Ann Heath, soprano, offered Song of Ylen, We Two Together, Lilacs and And This Shall Make Us Free by Mr. Kernochan. The group by Mr. Harris, At the Mid Hour of Night, Cloths of Dreams, Fate, The Hardy Garden and Sea Charm, was sung by George Rasely, former Metropolitan Opera tenor.

Alma Beck, contralto, was heard in Sun and the Warm Brown Earth, I Send My Heart Up to Thee, Ah, Love I Shall Find Thee and Radiant as the Morning by Branscombe. The Davis songs, We'll to the Woods No More, Sinner's Rue, In Valleys Green and Still and Eight O'Clock enlisted the services of Richard Hale, baritone.

J. B.

Radie Britain Awarded Prize

CHICAGO.—Radie Britain, Chicago composer, has been awarded second prize in the contest sponsored by the Lake View Musical Society for women composers. Miss Britain submitted a string quartet and chorus for women's voices. The winning scores will be presented at the spring luncheon of the society this month.

L. N.

William Grant Still Score Again World's Fair Theme

The World Fair Corporation again this season will use Rising Tide, composition of William Grant Still. This work was originally commissioned by the World's Fair authorities in the Theme Center or Perisphere and was published last year by J. Fischer & Bro.

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Bjoerling and Jooss Dancers in Havana

Swedish Tenor and Ballet Group Appear Under Auspices of Pro Arte Musical

HAVANA, CUBA.—Jussi Björling, tenor of the Metropolitan, gave his first recital in this city under the auspices of Pro Arte Musical Society. Included in his distinguished program were arias from Eugene Onegin, Faust, and La Boheme, and songs by Schubert, Sibelius, Strauss and La Forge. Mr. Björling captured his listeners with his marvelous, rich voice. Faust's Cavatine and Sibelius's Black Roses were magnificently sung. The auditorium of the association was packed with members to greet the Swedish singer. Numerous encores were added. Harry Ebert was the accompanist.

The Fine Art Society for Children offered its first concert in the Auditorium. Beginning with the National Anthem the program listed Rimsky-Korsakoff's Scheherazade, performed by the orchestra under the able direction of Pedro Sanjuan. Rosita Segovia, Spanish dancer was cordially received. Her regional costumes were very fine. There was much applause.

Pro Arte Musical Society sponsored two performances of the Jooss Ballet. The well-known European ensemble was admired in A Ball in Old Vienna; The Seven Heroes; The Big City and The Green Table.

Carmelina Rosell, soprano, with Natalia Torroella at the piano, was heard at the Sala Espadero. The program included arias by Bononcini, Scarlatti-Pergolesi and Gluck; Bishop's Lo Here the Gentle Lark and a group of Spanish songs by Manuel de Falla. Her hearers were delighted. HUBERTO DE BLANCK.

Wide World Photo

HEARD AT SCHOOL GRADUATION

Hans Hatschek was at the piano for Armand Tokatyan, tenor of the Metropolitan, when the latter sang recently at the commencement exercises of the school attended by the singer's son (right).

Rosalyn Tureck's Season Listed Orchestral Appearances

Rosalyn Tureck, pianist, appeared with the New York Philharmonic-Symphony Society, John Barbirolli directing, on March 9, playing the Emperor Concerto of Beethoven. The current season was opened by Miss Tureck with a Town Hall recital in November and has included appearances with the Rochester, Harrisburg and National Symphony orchestras as well as recitals throughout the southern and eastern states. Two Bach programs at the University of Technology in Pasadena, Calif., end her season.

Perfield Club Members Win in Arizona Competitions

Three members of the Effa Ellis Perfield Club were among the winners in the contests conducted recently by the Arizona Federation of Music Clubs. They were Virginia Hulse, Etta Davidson and Marcia Wolf, ranging from nine to twelve years of age.

Vronsky-Babin Get Ovation at Winnipeg Return

WINNIPEG, CAN.—In their second tour of the season, covering the mid-western United States and Canada, Vitya Vronsky and Victor Babin, duo-panists, played before 3,500 persons at the Winnipeg Auditorium recently. The concert, sponsored by the Celebrity Concert Series, marked one year to the day following their initial recital here before the Women's Musical Club.

The program which they presented to the enthusiastic audience was received in a manner to make it a triumphant return and included the Bach Sonata in C major which showed their mastery in classical interpretation; Busoni's Duettino Concertante (after Mozart), a faultless imaginative performance, combining delicacy with power; Rachmaninoff's Suite No. 2, the Strauss Rosenkavalier waltzes arranged by Mr. Babin, Poulenc's sonata, Borodin's Polovtsian Dances from Prince Igor also in an arrangement by Mr. Babin. The artists responded with six encores. M. N.

Taras Bulba, Lysenko Opera, in N. Y. Premiere

The American premiere of Mykola Lysenko's Ukrainian opera, Taras Bulba, was given at Mecca Auditorium, New York, on April 21 by Musical Artists of America, Inc. The libretto by M. Staryzki, is from the book by Nikolai Gogol. The leading roles were taken by Sidor Belarsky, Ivan Velikanoff, Victor Sokoloff, Helmi Rosnell and Natasha Ukrainska. Of these, the singing of Mr. Velikanoff, tenor, was highly commendable. While there were many crudities in the action and general stage craft, the performance gave much pleasure to the large audience present. Walter Grigaitis conducted. G. B.

Francescatti Hailed in Swiss Tour

WINTERTHUR. — Zino Francescatti, recently returned to France following a tour in America where he played in recital and with leading orchestras, opened his Continental engagements with a series of appearances in Switzerland. A pair of concerts at Schaffhausen and Winterthur, when the young violinist played the Brahms concerto, were unusually successful, and the audiences gave prolonged ovations for his masterly virtuosity and musical appreciation of the work. Francescatti played under Hermann Scherchen on both occasions. At Winterthur, the soloist added Paganini's Caprice No. 13 for violin alone in response to insistent demands by the audience.

JOSEF KISCH

D. A. R. Convention Hears Kathleen McCoun

WASHINGTON, D. C.—Kathleen McCoun, mezzo-soprano, artist-pupil of Greta Stauber, of New York, presented a program at the opening of the 49th Continental Congress of the National Society, D.A.R., in Constitution Hall. Accompanied by Boies Whitcomb, Miss McCoun was heard in the Che Faro aria from Gluck's Orfeo, Schubert's Ave Maria, Strauss' Zueignung and numbers by Deems Taylor, Bloom, Rachmaninoff and Tchaikovsky. More than 4,000 applauded the young artist. H. N.

Schoenwald Students Head

A large and interested audience at the MacDowell Club on April 15 heard a vocal recital by students of Greta M. Schoenwald at the New York College of Music. With Prof. Schoenwald giving excellent pianistic support, the pupils disclosed the results of careful instruction in a varied list. Participating were Angela Chope, June Bradshaw, Penelope Vassilaros, Salvatore Noto, Rhea Blackwood and Alice Mann. B. J.

Stephan HERO *Violinist*

Hilda OHLIN *Soprano*

Giuseppe Balestrieri *Tenor*

Ardelle WARNER *Contralto*

Marianne KNEISEL *String Quartet*

Arthur LOESSER

Beryl RUBINSTEIN *Solo and Duo-Pianists*

Mildred HUNT *Flutist* Marsyas Trio *Flute-Clarinet and Bassoon*

Joyce Barthelson *Conductor* New York Symphonetta

Dorothy BAKER *Soprano*

Myron TAYLOR *Tenor*

Frances HALL Rudolph GRUEN *Duo-Pianists*

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London Applauds 2 Native Scores

Vaughan Williams and Bax Are Featured—Myra Hess Excels

By HUGH LIVERSIDGE

LONDON.—Sir Henry Wood, veteran conductor, has been especially active in the last few days. He conducted the Philharmonic Orchestra in a varied program at Queen's Hall in aid of the benevolent fund of Incorporated Musicians.

The outstanding piece of the evening was Vaughan Williams' Serenade to Music. This was written for Sir Henry Wood's Jubilee Concert last year, and received its first performance on that occasion. It requires 16 first class vocalists, and is set to Shakespeare's lines which begin, "Sit Jessica, look now the orb of heaven. . . " The setting of the music is very apt, and can indeed be described as sheer loveliness from beginning to end. Arnold Bax's Tintagel was another item of real musical value. Albert Sammons and Lionel Tertis gave a fine reading of Mozart's Sinfonia Concertante. The session concluded with Bach's Toccata and Fugue in D minor, blown up to gargantuan proportions by the arranger "Klenovsky," which, gossip says, is an alias for Sir Henry himself.

Bach's St. Matthew Passion Heard

The Bach Choir at Queen's Hall on a recent Sunday gave Bach's St. Matthew's Passion. Reginald Jacques was the conductor of the combined Boyd Neel and Jacques Orchestras. It would be paltering with the truth to describe his reading as inspired. The soloists, Parry Jones, tenor, and Keith Falkner, baritone, gave the most pleasure, attaining excellence.

National Gallery Anniversary

Another memorable event was the 100th National Gallery Concert in which Miss Hess and the Menges Quartet gave works by Mendelssohn, Mozart and Schubert. If the American reader feels disappointed that Miss Hess has been unable to visit the United States due to the war, he may console himself with the fact that she has been of great practical assistance to British musicians.

You will recall that shortly after the outbreak of hostilities Miss Hess together with Sir Kenneth Clark, director of the National Gallery, organized and managed these concerts.

Since their inception some 260 artists have been engaged and some large sums paid out in fees and to the Musicians' Benevolent Fund. Small wonder, then, that Myra Hess is regarded as the fairy godmother of British music.

Mahler and Baker Named for Juilliard Summer School

Fritz Mahler will again teach conducting at the Juilliard Summer School of Music. His courses will include advanced conducting, opera and oratorio conducting, score reading and study of symphonic repertoire. Mr. Mahler also will be on the staff of the Forum Courses.

Charles Baker, oratorio coach, will conduct a course in this subject.

At the third concert in the Students' Concerto Series at the Juilliard Graduate School the Saint-Saëns C minor concerto Op. 44 was played by Ada Kopitz, pianist, with Alex Saron conducting the orchestra. Jean Schroeder, cellist, was heard in Lalo's concerto with Frederick Dvonch as conductor. The Chausson Poème was played by William Ehrenkrantz, violinist, Dean Dixon conducting. Rachmaninoff's third piano concerto had Samuel Sorin as soloist under the baton of Frank Murch. The ensemble was the orchestra of the Juilliard School.

Slonimsky on Summer Staff at Colorado College

COLORADO SPRINGS, COLO.—Nicolas Slonimsky, conductor, writer and composer, will be a visiting professor at Colorado College's summer session from June 17 to July 26. He will present courses in musicology with special emphasis on Latin America; conducting and composition. One full scholarship or two part scholarships will be offered for work in composition with Mr. Slonimsky, who has been associated with the Malkin Conservatory, Boston and Henry St. Settlement School, New York.

N. N.

Berkley Conducts St. Matthew Passion in Hartford

HARTFORD, CONN.—Harold Berkley of New York conducted the Hartford Oratorio Society in the first performance here of Bach's St. Matthew Passion on April 1. The soloists were Dorothy Baker, soprano; Lydia Summers, contralto; Willard Young, tenor, and Wellington Ezekiel, bass. Mr. Young especially distinguished himself in his solo parts, and the chorus sang in praiseworthy fashion. Members of the Hartford Symphony Orchestra assisted. L. N.

Bartok to Give Lectures and Recitals at Colleges

Bela Bartok, Hungarian composer-pianist, arrived on the SS. Conte de Savoia to appear at the Coolidge Festival. Later Mr. Bartok will give concert-lectures at Harvard University, Curtis Institute and other colleges. He will also make recordings of his own compositions both as soloist and in collaboration with Joseph Szigeti, violinist, including his latest work, Dances, for clarinet, violin and piano with Szigeti and Benny Goodman.

Lotte Lehmann Writes Lyrics for Song by Eugene Zador

Lotte Lehmann, soprano of the Metropolitan Opera, is the author of the lyrics of a song entitled Life Calls to Me, recently published by Harmonia Edition. The music was written by Eugene Zador, formerly director of the Vienna Conservatory. Mr. Zador is the composer of the opera Columbus, broadcast a short time ago over NBC. The New York Philharmonic recently performed his Rondo.

Vance Campbell's Songs Sung by Many Ensembles

The Tone Pictures Quartet sang Vance Campbell's I See His Blood Upon the Rose on Palm Sunday over Station WJZ, New York. It was sung as a solo recently by Raoul Nadeau in Old Greenwich, Conn., and by Robert Nicholson in Mount Vernon, N. Y. The Neighborhood Glee Club of Tenafly sang his Down by the Valley Gardens. Mr. Nadeau sang his Romance over Station WOR and Mr. Campbell sang three of his songs at the University Glee Club, New York. They were Ninety and Nine Monkeys, Within This House, and The Numbered Hours. Within This House was also sung in Lewiston, Mont., on Easter. On April 30 Mr. Campbell broadcast a group of his songs, with the Sodero orchestration, at Havana, Cuba.

London Philharmonic in Ipswich

LONDON.—The London Philharmonic Orchestra, conducted by Dr. Malcolm Sargent, and with Michel Cherniavsky giving his services as cello soloist, played under the auspices of Musical Culture, Ltd., at the Public Hall in Ipswich.

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NEW YORK MAY 1, 1940 No. 3010

Salvaging a Symphony

The ominous cloud which has long hung over the chief musical organization of the nation's capital has now been dispersed—at least partially.

With the decision of the board of directors of the National Symphony Orchestra and the Musicians' Protective Union to come to terms after six months of pow-wow, it seems that Washington has a good chance of retaining its notable symphonic body, presided over by Dr. Hans Kindler.

The agreement, however, was only the first step in the battle. Now comes the more difficult task of raising an adequate sustaining fund through a public campaign.

Elsewhere in this issue will be found the story of how the agreement between management and union was reached. The deadlock was broken largely through the advice and assistance of Dr. John S. Steelman of the Conciliation Section of the Department of Labor, and of Samuel R. Rosenbaum, vice-president of the Philadelphia Orchestra Association, who acted as mediator.

Among the gains for the players is that of a promised increase in base rate of pay, the extension of the agreement over a two-year term, and provision for a varying length of season according to the amount of funds secured.

Thus, in a sense, both sides in the dispute made certain concessions and also won a few gains. The management was not obligated to a budget which it was said, would have risen by about the annual sum of $27,000 if the original demands of the union had been accepted.

The responsibility for securing the funds is laid before the general public. The response, it is hoped, will be prompt—in fact, it must be if the little time remaining before summer arrives is to find the necessary sustaining fund on hand.

Some aspects of the situation are noted by Mr. Rosenbaum in a statement issued on April 22. He said in part:

"Directors of the associations which maintain American symphony orchestras are engaged in a selfless work which makes a valuable contribution to our national life. It is often a task performed in the face of discouragement and disheartening obstacles. It deserves better recognition and support.

"The symphony orchestras of the country are a potent influence for the gradual raising of the level of public taste. They promote respect for fine artistic accomplishment. They are a living testimony to the riches that can be won only by devotion to high ideals.

"In Washington, with its large non-resident and transitory population, so many of whom have no roots in the soil and no incentive for local pride, the problem of the symphony association is exceptionally difficult and its achievement correspondingly remarkable. It would have been a tragedy for Washington and for the nation if the work of the last nine years had come to a stop. . . .

"Nevertheless the delay which has already taken place will increase immeasurably the difficulty the Association will encounter at this time of the year in raising the large sum required to make next season a possibility.

"The decision of the Washington directors to undertake their campaign in spite of the loss of three valuable months, is one which demonstrates courage and perseverance of a high order.

"Washington is to be congratulated on possessing citizens with so distinguished a sense of public obligation and of unselfish loyalty to a high cause. They are entitled to the utmost support every resident and enterprise in Washington can give. The country wishes them success."

The last sentiment will be echoed by music lovers throughout the United States. It would indeed be a sad commentary on the state of culture in the world's richest country if its national capital were to be deprived of one of its chief media for educating and uplifting the public mind and spirit.

This is especially true in times such as the present, when Washington is the nerve-center of the globe. The beneficent power of music is needed at the moment more than it has ever been, if the seat of government is to retain its calm, sane balance of thought and feeling.

—o—

Variations

(*Continued from following page*)

dress for a radio program', said Elmer today, 'but I never can get used to opera in any form unless I am all dolled up for it. I climbed into my dress clothes as soon as I found that Pagliacci was coming over the radio. I just couldn't help it.'

"But what made Elmer sore was the way Mrs. Twitchell reacted to opera by television. She went out and brought a new ermine wrap for it.

" 'Believe it or not,' declared Elmer today, 'that woman has me run ragged. Do you know what she proposed when it was announced that the Metropolitan Opera Company would broadcast an opera by television, right into our living room?' She put on all her jewelry, had a facial, spent four hours having her hair done and then insisted that we go over to the corner garage, hire a sedan with chauffeur and be driven right up to our radio set in style!' "

◆ ◆ ◆

Boris Levenson, composer, informs this page that he celebrates soon the twentieth anniversary of his arrival (from Russia) "in this peaceful and wonderful country—and also the twentieth jubilee as a reader of the Musical Courier."

◆ ◆ ◆

Which reminds me that Charles L. Wagner, the impresario, has become my rival editor with a new paper of his own, a one-leaf-both-sides-printed publication called Stardust. Under its title is the announcement: "Issued Spasmodically by Management Charles L. Wagner, Inc. Vol. I, No. 1 April 1940."

The only thing allaying my fears regarding competition with the Musical Courier, is that Wagner's journal is what the trade terms a "house organ," and I throw that fact defiantly in his teeth. It needed some shrewdness for me to discover the nature of Stardust, for after reading it, and noting that its articles and items referred only to Jeanette MacDonald, Gieseking, Reggiani, Kipnis, Bjoerling, Allan Jones, Slenczynski, Tureck, etc., I deduced that the Wagner sheet is interested exclusively in artists under his management.

Cartoon by Edgar Allen, Jr.

"You'd better stick to 'Chopsticks,' Mr. Bachstraws. The piano needs tuning."

Just as a professional compliment to Stardust, for its inaugural, Variations quotes one paragraph, as follows:

"Gieseking's eleven-year-old daughter Jutta has just completed a novel based on American Indian events. Gieseking writes that the plot requires fifteen scalpings in the first chapter."

◆ ◆ ◆

The most remarkable journalism of all, however, comes from the Post-Standard (Syracuse, N. Y.) of March 24, which has a picture of the five finalists in the Metropolitan Opera Auditions of the Air, describes each one's type of voice, and makes Arthur Kent a "bass-contralto." (Thanks for the clipping, George Roberts.)

◆ ◆ ◆

Mme. Avis Bliven Charbonnel, director of the Community School of Music in Providence, R. I., sends a few more "boners" from pupils of the institution:

Teacher: "What do we call ABA Form?"
Marjorie (Age 10): "Bigamy."
Teacher: "No, not Bigamy."
Marjorie: "Then it's Beanerary."

Teacher: "Can you tell me something about Bach?"
Marie (Age 12): "Bach was born in 1685 and died in 1750. When his first wife died, he married a young girl of 20 and had 20 children, a whole orchestra."

Robert (Age 9): "Schubert was short and plump and wore suspectacles and was improperly dressed."

Teacher was playing "Jesu, Joy of Man's Desiring" for the class in Eurhythmics. Marjorie (Age 10) very curious about the title of the composition read it "Joy of Man's Despairing."

Little boy at concert: "We can't sit here, Dad, these are preserved seats."

◆ ◆ ◆

Report comes from Oslo that the Nazis intend to change the name of Sinding's famous piano piece to Führersrauschen.

◆ ◆ ◆

What's all this renewed attack on Liszt by some New York music critics? A Lisztkrieg?

VARIATIONS

By Leonard Liebling

Some months ago the Musical Courier reported on the dream and suggestion of Julius Gold (eminent theory pedagogue of San Francisco) to establish in the Far West a representative school and museum for musicological study and research. We outlined his splendid plan in some detail and expressed the hope that it might arouse important attention and be put into practical effect.

One of the warm endorsers of the Gold idea is Brother Leo, professor of literature at St. Mary's College, Oakland, Calif., who also writes a regular column for The Monitor, of San Francisco. In a recent issue he said:

"I admit, and so does Julius Gold, that musicology is an awkward word; but it stands for something important and luminous. It is a little like what the word theology means in religion. You can save your soul without being a theologian, and you can play and enjoy music without being a musicologist. But to be at your best as composer, performer or teacher, you will be well advised to go in for the history of music, the philosophy of music, the associations and implications of music. . . .

"The musicologist is the man who knows more than the how of writing a song or playing the oboe; he is the man who also knows—or tries to know—the why and the which.

"One might think that some such approach to the theory, the philosophy and the history of music would be within the province of music departments in our colleges and universities. But here in the Far West—things are better in this respect in other sections of the country—institutions of higher learning have rather slighted sources of musical strength.

"What our universities have thus far failed to do, Mr. Gold's proposed School for Music Study and Research can and ought to do."

As clearly thought and well written as Brother Leo's Monitor essay, is his letter to Gold, which the recipient allows me to quote herewith:

Saint Marys College, California. I-III-40.

My dear Mr. Gold:

The cat may look at the king, so I suppose there is no grave incongruity in the mere educator's interest in your project of a musicological center in San Francisco. At all events, such enthusiasm is mine. I am genuinely interested in your design, not only because I see how it will deepen and widen the professional background of musicians actual and aspiring, but because I perceive in it an educational and cultural force of profound significance.

Here is what I mean. Ours is to a disconcerting extent a rootless generation. On the plea of getting practical results, even men supposedly scholars have skimped and slighted the necessary work of securing vital knowledge of the history and the implications of their intellectual field—in literature, in philosophy, in social science. Many of them are ominous harbingers of a new barbarism. Your clearly envisioned idea is, I think, a salutary prophylactic against vulgarity and superficiality.

Sincerely yours,

BROTHER LEO.

◆ ◆ ◆

An interesting letter from George F. Lindsay, a director of the Minneapolis Orchestra, raises again a knotty question which has been under hot discussion ever since tones were put into scientific and artistic order.

Mr. Lindsay says that not long ago he asked conductor Mitropoulos, of Minneapolis, why he programmed a certain new composition that sounded merely dissonant and loud, and which nobody in the audience seemed to like. Mitropoulos answered that the public has a right to hear all kinds and character of new symphonic music; that a conductor should not limit himself to the music he himself prefers; and should keep an open mind regarding the various trends developing in different parts of the world.

But, asks Mr. Lindsay, is there not bad as well as good modern music? How are the two kinds determined, and by whom? The conductor is the selector. Must not the listener assume logically that even if the music be not to his liking, at least, it is good if the conductor plays it, and that he would not consciously produce bad music merely because it is new, and he is bent on proving his open mind? Is all new music good that is performed by conductors? Would not the average auditor be inclined to think so, for he naturally looks upon the conductor as an authority who is competent to judge? Therefore, once more the question arises, if the public and the critics do not like the music, and even think it bad, why was it played at all, and how did it happen that the conductor was unable to know how the composition would sound? Does he wait for the opinion of the audience and the critics before he makes up his own mind definitely? So we are back again where we started: what is good new music, what is bad new music, which is music at all, and how is authoritative appraisal made in the case of such unfamiliar examples?

"From my viewpoint," Mr. Lindsay concludes, "music must have at least two qualities: one is beauty and the other a certain emotional, or perhaps better said, an inspirational content."

I wrote Mr. Lindsay that I had long ago ceased to let myself be drawn into that age-old controversy; that even at the risk of being called blasé and cynical, I would prefer to listen to all sides of the argument, and if appealed to, say "So?"; and that I believe each one of us should (and does) get what he can out of music, according to his individual nature, tastes, training, fancy, likes and dislikes. That is what finally happens anyway, after all the theoreticians, aestheticians, musicologists, scientists, composers and performers are through arguing.

I definitely decided to let the subject alone, after I heard Richard Strauss say that music must express the ugly as well as beautiful; heard Schönberg say that music is principally mathematical; heard Stravinsky say (just recently again) that melody has no place in music, that linear clarity is preferable to sensuousness, and that logic is greater art than beauty.

Nowadays when I hear or play some of the music of Bach, Beethoven, Chopin, Schumann, Wagner, Brahms, and some other simpletons of that kind, I feel that I am hugging a great secret to myself. But I may be wrong. Perhaps those fellows should have been more logical.

◆ ◆ ◆

About 10,000 classical recordings, representing twenty-seven years of careful selection, will be Dr. George Mytinger's gift to Capital University, Columbus, O. Dr. Mytinger, a resident of Chillicothe, O., has announced his intention of eventually making this disposition of his collection. "I don't want the collection dispersed," he says, "and it is my desire that it be used in educational work. I know that Capital University will appreciate it and make it a real service to its music students."

Dr. and Mrs. Mytinger are both members of the Chillicothe Cooperative Concert Association, Mrs. Mytinger acting as its secretary. Visiting artists express amazement at the remarkable collection, carefully catalogued. Lansing Hatfield, the baritone, who recently gave a concert in Chillicothe, found that the doctor could locate any recording desired immediately without referring to the catalogue.

"Every record is hand picked," the doctor explains. He has searched as long as twenty years for a single disc by a particular artist. He listens to his records constantly in his leisure hours, and often plays a whole evening program comparing recordings of the same selection done by different artists.

About twenty-five countries are represented among the recording firms. Dr. Mytinger believes he has examples manufactured in every land, except Japan. There are many produced by companies now defunct: Edison-Bell, Fonotopia (Italian) and Vox, (German).

Only three records of Eduard de Reszke singing Infelice from Verdi's Ernani, and Tchaikovsky's Don Juan Serenade are known, and one is in the Mytinger library. He also has one of the few recordings of Alice Nielsen's voice—a duet with Zenatello made in South America and never released in this country. In the collection are many recordings made by composers conducting their own symphonic works. Some of these bear a vocal autograph by the conductor-composer. Vincent d'Indy, Guy Ropartz, and Henri Büsser are recorded in this manner. Other composers conducting their own works include: De Falla, Sir Edward Elgar, Charpentier, Mascagni, Rachmaninoff, Honegger, Friml, Saint-Saëns, Ravel, Arbos, and many others.

Edvard Grieg playing his Norwegian Bridal Procession in a record made electrically from a thirty-year-old piano roll, a Lilli Lehmann recording made in 1902 and the castanets of La Argentina are among the most prized numbers in the library, which also has over 100 Caruso recordings.

Dr. Mytinger lists his recordings with notations and illustrations, many of which he secured from the Musical Courier. The collection, probably the largest one in the country, has unquestionable historical value.

◆ ◆ ◆

H. I. Phillips, jester of The Sun (New York), had some useful hints about Television Opera in one of his recent columns, just after the first visualized broadcast of a lyrical performance.

Says Phillips: "It is no longer possible to take your opera or leave it alone. They're delivering it now the same as milk. . . . You just turn a switch and—presto!—you're as good as in the Diamond Horseshoe. . . . Elmer Twitchell is so sensitive to the conventions and such a slave to form that he dresses for television opera. 'It is a nuisance to

(*Continued on preceding page*)

EDWARD JOHNSON,

from a new portrait by J. Campbell Phillips, now being shown at the Lotos Club Art Exhibition in New York.

Critics have been known to be so much interested in their work (at times) that nothing can distract them. It was this fact, however, that really saved the life of Grena Bennett, Journal-American reviewer, the other Sunday afternon right on 42d St. off Broadway.

Grena had been to the Philharmonic concert and was writing her review in the Postal Telegraph office on New York's busiest artery where she has been in the habit of doing it these many years. But let her continue herself:

"I sensed some one pass me and go to the desk where a clerk was on hand to receive telegrams, but paid no attention because my own messenger was about due to take my copy to the office. The table where I was working was about five feet away from the desk and alongside of me lay my purse. I kept on writing but suddenly realized the clerk was muttering something, so I looked up and there he stood with his hands in the air and shaking as though with the ague.

" 'Did you see that man go out?' he asked me and when I said 'no,' he said he had just been held up. A policeman had passed by the big window in which I sat just a few seconds after I came in, so I told the clerk to dash out to find him. They both came back and the cop immediately started to interview the clerk and myself. He then called headquarters and radio cars arrived in a rush.

"But the hold-up man had disappeared in the crowd."

A lucky break, Grena!

* * *

The great game of Who-is-he? was played by most of those who attended the Coolidge Festival of Chamber Music down in Washington several weeks ago. Much buzzing and whispering would go on every time a distinguished looking gent would walk in to take his seat. The inquiries went on and on, like a burning fuse, until they caught up with some one who knew the answer. This then took the return route, to the gratified enlightenment of the person who started the little query on its way.

There was one man, however, who had nearly everybody stumped. He was white-haired, with a white goatee and mustache, and dressed in a distinctive way. Nearly everybody started the who-is-he? game every time he walked in, but no one knew the answer. He was variously identified as Jerzy Fitelberg, Mr. Coolidge and Judge Crater.

Simon, in the same boat as all the rest and unable to stand up under the strain any longer, finally popped the question point-blank at the gentleman and learned that he was none other than Kitson, the sculptor, who designed the bas-relief used on the plaques bearing Mrs. Coolidge's likeness.

* * *

Apparently, pianist Moriz Rosenthal's cynicism about the movies (reported not long ago in Musical Courier), when he told Darryl Zanuck that some popular matinee idol like Don Ameche would play Liszt if the composer's life were filmed, was not without basis. For a similar bit of casting has just been announced: Robert Taylor as another of the 78-year-old maestro's friends of the long ago, Johannes Brahms.

It was suggested by a movie executive that a good stunt might be to get Rosenthal to play the scenes in which he was an intimate of Brahms.

"But," butted a literal-minded assistant producer, "Rosenthal was only seventeen when Brahms was nearing sixty."

"I have it, then," said the unperturbed executive, "why not have Rosenthal play Brahms, and Robert Taylor play Rosenthal?"

* * *

Edwin McArthur, after his debut in Boston a few weeks ago as conductor of the Metropolitan Opera, was tendered a reception, attended by seeming scores of people.

One gushy damsel, coming up for her introduction, greeted the young batonist:

"And I think it's just wonderful, Mr. McArthur, that with all this conducting you can find time to write those marvelous plays with Ben Hecht!"

"But, madam, if I seated you any nearer to the stage, you'd be in Beethoven's Appassionata Sonata!"

Cartoon by Edgar Allen, Jr.

NEW YORK CONCERT ANNOUNCEMENTS

(M) Morning; (A) Afternoon; (E) Evening.

Wednesday, May 1
Welsh Women's Chorus, Town Hall (E)
Madelaine Carabo, violinist, Carnegie Chamber Hall (E)

Thursday, May 2
New York University Music Department concert, Town Hall (E)
Philharmonic-Symphony Society, Carnegie Hall (E)

Friday, May 3
Philharmonic-Symphony Society, Carnegie Hall (A)
Music School Settlement Concert, Town Hall (E)
Golden Hill Chorus, Carnegie Hall (E)
United Choristers of New York, Carnegie Chamber Hall (E)
Riverdale School of Music pupils' recital, Steinway Hall (E)

Saturday, May 4
Philharmonic-Symphony Society, Young People's Concert, Carnegie Hall (M)
Sari Biro, pianist, pianist, Town Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (E)

Sunday, May 5
Rolland Choral, Carnegie Chamber Hall (A)
Maria Wildermann, pianist, Town Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (A)
Zilberts Choral Society, Town Hall (E)
Sophie Orros, soprano, Steinway Hall (E)
New York City Symphony Orchestra, Carnegie Hall (E)
Massie Patterson, soprano, Carnegie Chamber Hall (E)

Monday, May 6
NBC Orchestra, Carnegie Hall (E)

Tuesday, May 7
National Music League, Town Hall (A)
Branscombe Choral, Town Hall (E)
Aida Martini, soprano, Carnegie Chamber Hall (E)

Wednesday, May 8
Jacob Weinberg, pianist, Town Hall (E)
Mendelssohn String Orchestra, Carnegie Chamber Hall (E)

Thursday, May 9
Municipal Opera Association, Town Hall (E)
Elsie Anderson, soprano, Carnegie Chamber Hall (E)

Friday, May 10
New York Orchestra, Carnegie Hall (E)
University Women's Chorus, Carnegie Chamber Hall (E)

Saturday, May 11
Eleanor Galison, pianist, Carnegie Chamber Hall (E)

Sunday, May 12
Artur de Filippi, tenor, Henriette Michelson, pianist, Town Hall (A)
Sidor Belarsky, bass, Town Hall (E)
New York City Symphony Orchestra, Carnegie Hall (E)
Herbert Blanks, tenor, Carnegie Chamber Hall (E)
Alma Schwamb, song recital, Steinway Hall (E)

Tuesday, May 14
Freda Gronowetter, cellist, Carnegie Chamber Hall (E)
Ernest Schelling Memorial, Carnegie Hall (E)

Wednesday, May 15
Donato Paradiso Choral Concert, Carnegie Hall (E)
Robert Eiswirth, pianist, Carnegie Chamber Hall (E)

Thursday, May 16
New York Federation of Music Clubs concert, Carnegie Hall (E)
Chane Serr, pianist, Carnegie Chamber Hall (E)

Friday, May 17
United Choristers of New York, Carnegie Chamber Hall (E)

Saturday, May 18
Young Artist Opera Company, Carnegie Chamber Hall (E)

Sunday, May 19
New York City Symphony Orchestra, Carnegie Hall (E)
Mario Miccu Concert, Town Hall (E)

Monday, May 20
Maria Bazzi, dramatic recital, Carnegie Chamber Hall (E)

Tuesday, May 21
Raymond Ross, mime, Carnegie Chamber Hall (E)

Wednesday, May 22
Victoria Hugo, soprano, Carnegie Chamber Hall (E)

Thursday, May 23
Romeo Arsenault, pianist, and Joanne De Nault, contralto, Carnegie Chamber Hall (E)
Ida Frey Strang, songs, Steinway Hall (E)

Sunday, May 26
Marian Anderson, contralto, Carnegie Hall (E)
Herbert Kanner, pianist, Carnegie Chamber Hall (A)
Alfred Langella, tenor, Carnegie Chamber Hall (E)

Tuesday, May 28
Gina Pinnera, soprano, Town Hall (E)

Friday, May 31
Roerich Academy program, Carnegie Chamber Hall (E)

I SEE THAT

The Cantata Singers, under the direction of Arthur Mendel, gave a performance in German of Bach's St. John Passion recently at All Souls' Church, New York.

* * *

The Chamber Music Festival at the Library of Congress in Washington, D. C., will again include programs by the Roth String Quartet on May 17 and 18. Mr. Roth and his colleagues were among the artists first engaged when the Library of Congress concerts were launched several years ago.

* * *

Dorothy Crawford next season makes another transcontinental tour with her original Character Sketches. Among her appearances will be one in Weston, W. Va.

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Richard Crooks, tenor of the Metropolitan Opera, has added an appearance in Sioux City, Ia., on Oct. 21, to his Fall concerts.

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Patricia Travers, child violinist, on May 14, appears for the Montclair, N. J., Music Club.

* * *

Felix Robert Mendelssohn's Orchestra for Chamber Music gave a concert at Carnegie Chamber Music Hall, New York, recently, the program consisting of works by Mozart, Jensen, a new suite by E. Lubin, songs sung by Hansy Book and Bach's Nachez violin concerto performed by Milton Berman.

* * *

Edyth May Clover, pianist, gave a musicale and tea at the Vanderbilt Studios, New York. The participants included Phyllis Meekins, soprano; Josephine Beach, reader, and Rudolf Meyer, violinist.

Marguerite Potter conducted The Madrigal Society Ensemble of twelve young women singers at the Fireside Program in Town Hall Club recently. Margaret Haver, Marion Sonner, and Arthur Ulisse, vocalists, were the soloists.

* * *

John Creighton Murray, violinist, appeared in the Young Artists' Cooperative Recital, Carnegie Chamber Music Hall, New York. He is a pupil of Phillip Mittell.

* * *

Addi Prohaska gave a piano recital of modern romantic works by Russian, Spanish and Italian composers, in Carnegie Chamber Music Hall, recently.

* * *

Roland Fiore's songs made up a program given at Notre Dame College, Staten Island. Alfred Chigi of the Chicago Opera, Patricia Neway and Victoria Sherry were heard.

* * *

Elsie Anderson, soprano, recently appeared as soloist for the Society of Old Brooklynites. She has been heard frequently over WINS. In May Miss Anderson will present her second Town Hall recital.

* * *

Edward Bredshall, Detroit pianist, was soloist with the Michigan Symphony recently playing the Grieg Concerto. Mr. Bredshall is director of the Art Center Music School in Detroit.

* * *

Margaret Sittig, violinist, and Fred V. Sittig, pianist, have returned to New York from a concert tour which took them to the Pacific Coast.

* * *

Stuart Ross was accompanist for the concert of the Down Town Glee Club at Carnegie Hall, New York, April 24.

Paris Seeks Wartime Diversion In Concert and Opera Programs

By IRVING SCHWERKÉ

PARIS.—It was a thrilling moment when, to the exhilarating strains of the Marseillaise, and amid the cheers of an enormous audience, President and Madame Albert Lebrun entered their box at the concert of French music recently given by the S. I. A. M. F. in Salle Gaveau. The affair was a benefit for L'Aide aux Musiciens Mobilisés and the Déjeuners des Lettres et de la Musique, and what a magnificent program had been arranged, and with what comprehensive fervor it was presented! A suite from Dardanus, opera which Rameau produced in 1739, and in which he perhaps attained his maximum in the expression of human emotion, was the opening number. Followed Fauré's Pelléas et Mélisande, with its enchanting themes and seraphic orchestration. Ravel's piano concerto — another radiant summit of modern music — was so gratifyingly played and so wondrously invested with new classicism, the performance brought down the house and the third movement had to be repeated. Marguerite Long, who understands this music as but few can understand it, was the fêted soloist.

The second part of the concert consisted of selections from Paul Dukas' Ariane et Barbe-Bleue, in which Germaine Lubin and Eliette Schenneberg were the vocal soloists. Here again, one marveled at the composer's wealth of beauty and his transcendental orchestral metier. A complete technical and aesthetic affirmation, the flawless unity of Ariane et Barbe-Bleue is the result of the manner in which the musical ideas are woven together, the method being so natural that the constant and subtle transformations which these ideas undergo never give the impression of a "system," and seem always to emanate from an inexhaustible source of poetic beauty. The work is one of the greatest masterpieces of the lyric theatre, and the opera-going public has still to make the discovery. At the end of the concert, a special ovation went to the Conservatory Orchestra and Charles Münch, its inspired conductor.

A New Carmen

Lily Djanel's Carmen, which Paris heard for the first time the other evening, and in which Djanel's success was so complete that she was at once engaged for a series of performances, can only be spoken of in eulogistic terms. Djanel's impersonation of Bizet's fascinating heroine has both *chic* and class,—never for an instant is it catachrestical, but always convincingly logical and humanly interesting. A highly intelligent musical personality, with every ability to identify herself with the role lyrically and dramatically, Djanel gave to her interpretation a nice balance of what is musical and temperamental in the controversial character. Another point in Djanel's favor is her good looks—she is ever a pleasure to the eye.

L'Illustre Fregona Revived

The Grand Opera restored Raoul Laparra's delightful opera, L'Illustre Fregona, created at this theatre in 1929. Francois Ruhlmann conducted and the cast comprised Mmes. Carrier, Lapeyrette, Hanny Montfort, La Joselita, MM. Rambaud, Gilles, Huberty, and Tonatis. The production at once refound its former success.

The Opera has also successfully reinstated Siang-Sin, by Georges Hüe, the rôle of the Emperor of China being taken by young Milliand, replacing Paul Goubé now in the army. It is related that, at the final rehearsal, composer Hüe, addressing the "emperor" familiarly, asked "How old are you, my boy?" "Eighteen, Maître." "Excellent," Hüe replied, "the same age that I am—by inverting the figures!"

EIDÉ NORENA, soprano, with tributes which she received recently when she sang in gala concert for Finnish Relief at the Paris Grand Opéra.

Photo by G. Marant, Paris

SUMMER CONCERTS AND FESTIVALS IN THE UNITED STATES AND CANADA

May 3-4—Bach Festival, Philadelphia, Penna.
May 6-8—May Music Festival, Chattanooga, Tenn.
May 8—Boston Pops Series starts.
May 8-11—Ann Arbor, Mich., Festival.
May 10-11—New Hampshire Festival, Laconia, N. H.
May 17-18—Bach Festival, Bethlehem, Penna.
May—Mozart Festival, Smith College, Northampton, Mass.
May—Provincial Festival, Regina and Saskatoon, Can.
May—North Shore Festival, Evanston, Ill.
June 3—Municipal Opera Season opens, St. Louis, Mo.
June 3—Essex County Stadium Concerts begin, Newark, N. J.
June 7-8—Bach Festival, Berea, O.
June 18—Robin Hood Dell Concerts start, Philadelphia, Penna.
June 20 to Aug. 10—Zoo Opera Season, Cincinnati, O.
June 20—Stadium Concerts open, New York City.
June 27 to August—Ravinia Park (Chicago) Ill., Orchestral Festival.
June 28—Baltimore, Md., Stadium Concerts open.
June 29 to Sept. 2—Lost Colony Festival, Manteo, N. C.
July 9 to August—Hollywood, Calif., Bowl Concerts.
July 17-23—Bach Festival, Carmel, Calif.
July 18-24—Chautauqua, N. Y., Festival.
July 20-24—Salt Lake City, Utah, Festival.
August 1-18—Berkshire Festival, Tanglewood, Mass.
September 30 to October: Worcester, Mass., Festival.

FOREIGN FESTIVALS

April 28-June 8—Florentine May Festival, Florence.
June 23-30—International Music Festival, Vienna.
July and August—Wagner Festival, Zoppot.
September—Festival of Contemporary Music, Venice.
Communities unlisted are invited to send dates of their festivals to the Musical Courier for listing.

American Women Composers' Prize by Sigma Alpha Iota

Sponsored by its patronesses and honorary members, Sigma Alpha Iota, national music fraternity for women, has announced a prize competition for American-born women composers similar to the choral awards conducted in 1938. The new contest, known as the String Composition Awards provides prizes of $250 and $150.

Class A, in which the $250 award will be made, is for string orchestra, a suite or symphonietta or similar work of three or more movements, of not less than fifteen nor more than twenty-five minutes' duration.

Class B, providing for the $150 prize, is for a solo composition for violin, viola or cello with piano accompaniment and may be one larger composition or a group of two or three smaller numbers, in each case of not less than ten nor more than fifteen minutes in length of performance.

The competition was opened on April 15 and closes Feb. 1, 1941. Winners will be announced at the 1941 Sigma Alpha Iota convention in Los Angeles. Mrs. John Charles Carroll, of Chicago, a member of Omega Chapter, is national honorary-patroness chairman. Other patroness members of the National String Awards Committee with Gertrude Evans, national president of S.A.I., as honorary chairman are: Verna Blythe, Los Angeles; Mrs. Raymond Burrows, New York; Mrs. Arthur Dunham, Chicago; Mrs. Francis Findlay, Boston, Mass.; Mrs. Merle E. Finch, Chicago; Mrs. H. S. Godfrey, Minneapolis; Mrs. F. L. Hoffmann, Cincinnati; Mrs. Don Peabody, Coral Gables, Fla.; Mrs. Ruth Steese, Rochester, N. Y.; Mrs. Arthur H. Taylor, Indianapolis, Ind.; and Mrs. Edmund J. Taylor, Chicago. Information can be secured from Mrs. Finch, 3806 North Kostner Ave., Chicago.

Composers and Conductors are Guests at Tea Program

Rudolph Ganz, Antonia Brico and Charles Wakefield Cadman were guests at a recent tea for composers and conductors at the Helen Norfleet School, New York. Helen Norfleet and Mr. Haubiel played the latter's Vox Cathedralis, for two pianos; songs of Dr. Ganz, Castelnuovo-Tedesco, Sibelius and Ruth Coleman Calder (lyrics by Marie Park Norfleet) were sung by Mary Frances Lehnerts. Other guests included Hans Steinberg, Fritz Rothschild, Joseph Bentonelli, Bomar Cramer, Ronald Murat, Macklin Marrow, Helen Fouts Cahoon, Mrs. Hugo Kortschak and Ruth Coleman Calder.

Richard Crooks Soloist With Brooklyn Chaminade

One of Richard Crooks' first engagements when he began his career was as soloist for the Brooklyn Chaminade. This year his participation was a recognition of this. His every appearance resulted in a flood of enthusiasm, with encores following his aria, Le Rêve from Manon, and songs by Rachmaninoff, Purcell and others. Conductor Amelia Gray Clarke attained excellent effects with her large, well-drilled chorus of women. Wilhelmina Muller gave able pianistic cooperation. Notable were the delicacy of Clair de Lune, Debussy; an echo song by von Weber, and the hearty collaboration of the chorus, audience and Mr. Crooks at the close in Sibelius' Finlandia. Mrs. Alexander L. Walls, president, and Olivia J. Norris, chairman of reception, greeted a large company at the following reception.

F. W. R.

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New Publications

Reviewed by GUSTAV KLEMM

Book on the Violin

Kaare Bolgen's THE SCIENCE OF VIOLINS PLAYING, primarily directed at amateurs, is a uniquely designed, well-written and informative volume that should prove of definite interest and value to all practitioners of the instrument with a desire to acquire more than a superficial knowledge of the violin. The author, himself a violinist with a background which includes considerable scientific work, has, with the aid of numerous photographs and diagrams, created a valuable work that not only gives complete instructions on the proper methods of holding the violin, bowing, etc., etc., but also then goes on to discuss vibrato, phrasing, interpretation, harmony and every other element of importance to the amateur who would develop an artistic approach to the study of the instrument. Here is a highly commendable effort to raise the artistic level of the amateur which the author admits is "still surprisingly low." 296 pages. (Christopher Publishing House, Boston, Mass.)

For Two Pianos, Four Hands

SIX ETUDES by Victor Babin enrich the two-piano literature, of which he and Vitya Vronsky are outstanding practitioners, with a set of original works. Nervously vital and salted with a degree of modern harmonic coloring, these etudes command interest by the variety and intensity of their rhythmic patterns. The first is marked *"tempo giusto, con fuoco,"* the second is a melodious *adagietto cantabile;* the third, a sparkling *veloce* movement; the fourth, a likable *vivace* based on the theme of Rimsky's Flight of the Bumble Bee; the fifth, a subtly atmospheric dance passage, marked *"quasi una siciliana";* while the last is boldly rhythmed and incisively syncopated finale, labelled *"allegro molto, dramatico."*

Obviously, Mr. Babin has an original conception of the possibilities of two-piano combinations and he carries these out in this series of works. Though perhaps somewhat abstract, they are vividly effective in their keyboard writing, revealing deep knowledge of the form. (Universal Music Co., Chicago.)

Reviewed by F. W. Riesberg

For Piano Solo

ROMANCE, AND VENETIENNE, by Mae Doelling Schmidt, the first being a three-page piece of much sentiment, requiring extended left-hand accompaniment. The minor mood is succeeded by major, a cheerful, pleasing melody, followed by a joyous outburst. A delicate close sets off the entire work, which is about grade 3. Somewhat easier is the Venetienne, à la Mendelssohn, also in minor-major, a tuneful, pleasant work. The composer has decided melodic gift. (Clayton F. Summy Co., Chicago and New York.)

For Violin Solo

TROIKA, capriccio, by Felix Winternitz, picturing the Russian three-horse sleigh, drawn chariot-wise, on a starlit night on Siberian steppes. A song of sadness in definitely Russian character interrupts, swelling into a chorus, the sleigh then resuming the wild ride; again, like a memory, the sad song is heard, the long whip cracks, and off goes the troika, disappearing over the horizon. A study in staccato, dedicated "To my friend Fritz Kreisler."

For Vocal Solo

SLUMBER SONG, for low voice, range C to D, text and music by Geraldine Farrar. A simple song, with swaying accompaniment-figure, very effective, singable, appropriate; dedicated "For Little Lucie," whose winsome picture adorns the title-page. (Edition Charles Foley, New York.)

Song

SONG OF LOVE, with words and music by L. H. Flood, is a rhapsodic and melodious number appropriate to the Spring. The poet-composer has adopted an original dance-like theme for her glowing love song, the time-signature 4/4 for the voice against 8/8 for the accompaniment. There is great fluidity of rhythm and variable length of poetic line. The text tells in striking imagery of the singer's decision to "fill my heart with ardours of a thousand springs, To warm it when the brazen trumpets blare, Announcing wintry blasts are in the air." The composer has shown considerable flair for climactic effect. The song follows an ardent course, the ending featured by a sustained *ff* A above the staff. The final descending cadence on the word "love" is an attractive detail. The lowest range in this "andantino amoroso" is E on the first line of the staff. (Edward Schuberth & Co., Inc., New York.)

A COURSE IN THE STUDY OF THE RECORDER

will be given at the Juilliard Summer School by Irmgard Lehrer, right, shown with a group of her pupils. Miss Lehrer will cover the technique of recorder playing, interpretation, historical development and the adaptation of songs and dances for the instrument.

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Elman Scores With Denver Symphony

Plays 3 Concertos—Ovation for Rosina Lhevinne—Mass Sung

DENVER, COLO.—The fourth concert of the Denver Symphony Orchestra, Horace E. Tureman conducting, proved a triumph for Mischa Elman who on this occasion played three concertos, the orchestra giving fine accompaniments. The concertos heard were the Mozart No. 5 in A Major, the Mendelssohn and the Tchaikovsky. All the well-known virtues of Elman's violin art were in ample evidence and the enthusiastic audience voiced its pleasure and appreciation in no uncertain terms.

The Civic Symphony Orchestra, also under the baton of Mr. Tureman, closed its eighteenth season with a concert which featured Rosina Lhevinne in the Chopin E minor concerto. Altogether charming and wholly satisfying this fine artist was given an ovation by the audience. César Franck's symphony received a splendid performance by the orchestra, which closed the program with Lalo's overture to Le Roi d'Ys.

An event in local musical history was the performance of Bach's B Minor Mass at the Phipps auditorium in which the Lamont Singers under the direction of Florence Lamon Hinman and the Denver Symphony Orchestra collaborated to really fine purpose. The excellently trained chorus did noble work while the various solo parts were in the capable hands of Kathryn Bowman, Patricia Dunn, Oscar Heggem, Marvin Meiers, Delphine Murphy, and Josephine Neri. Horace E. Tureman conducted the performance in his usual efficient manner.

G. S.

Gena Branscombe Presents Her Pilgrims of Destiny

The Broadway Tabernacle, New York, celebrating the Centennial of its founding, was filled to hear Gena Branscombe's choral drama, Pilgrims of Destiny, for which she also wrote the text. It deals with the Pilgrims, Miles Standish, A. D. 1620, and is the most ambitious work of this gifted American composer who also conducted the work, which employs solo voices, chorus, orchestra and organ.

Full of dramatic moments, the work is highly impressive, with sailors' songs, a storm at sea, touching scenes between the leading characters, a children's chorus sung by 20 singers from the Grace Leeds Darnell choir, a merry Spring song, and final Landsighting. The fourteen orchestral players and organ combined in an excellent background. Principal soloists were Mary F. Lehnerts, Marguerite Ware, Willanna Miles, Ralph Lear, and Elwyn Carter.

A Service of Light followed, with candlelight procession, and antiphonal participation by the Branscombe Choral and the MacDowell Choral, Foster Miller singing the baritone solos. This work was written for the occasion. F. W. R.

Kansas City Orchestra Plays New Skilton Works

The Kansas City Philharmonic Orchestra under Karl Krueger is presenting this season two new works by Charles Sanford Skilton of the University of Kansas. The first is an Overture in E major, written in quintuple time and with many trimeter phrases. It had its initial performance by the Rochester Symphony Orchestra under Dr. Howard Hanson recently. Mr. Krueger will give the premiere of the other work, a Handel Suite arranged from the master's clavier suites.

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Mu Phi Epsilon Members Active In Many Cities Across Country

The St. Paul, Minn., Alumnae Chapter of Mu Phi Epsilon was formally installed by Bertha Marron King, national president, recently at the home of Charlotte Cannada McCallum, charter member of Mu Epsilon Chapter, Minneapolis. Officers of the newly-installed group which has been functioning as a local alumnae club since last November are: Mrs. R. G. Weinbrandt, president; Mrs. J. T. McCallum, secretary; Mrs. P. A. Rasmussen, treasurer; Mrs. C. E. Nieman, chorister, and Harriet Allen, historian. Other charter members of the chapter are Clementine Gifford, Sadie Henly, Ruth Sullivan, Betty Whiteman, Doris Stickney, Katheryne Fankhanel, Ann O'Malley Gallogly and Edna Erickson Church. A musical program which followed featured Doris Stickney, Jenne Westling and Helen Grotte, pianists; Mrs. DeForest Spencer, violinist, and Clementine Gifford, soprano, accompanied by Sadie Henly. An unusual and interesting feature of the program was a clavichord demonstration on a rare old instrument belonging to and played by Mrs. Westling. The reception was held at the home of Mrs. Paul G. Bremer, patroness of Mu Epsilon Chapter, with chapter members as hostesses. The musical program at this event was given by active members of both Mu Epsilon and St. Paul chapters. The installation of Carol Punderson as a patroness was an innovation of the evening.

Vera Edwards of Mu Chapter, Gainesville, Ga., was soloist at the National Panhellenic Congress at White Sulphur Springs. She has been soloist for two years with the Brenau Choral Club and has sung leading roles in the Brenau Spring Festivals as well as in Atlanta.

Radio Broadcasts from New York

Tau Alpha Chapter, New York City, under the presidency of Barbara Parsons, has completed a Personality Series of radio broadcasts on WYNC. The second series over the same station is now in progress: American Composers' Works. Chapter artists appearing on the first series included Leota Lane, Beatrice MacCue, Ruth Bradley, Virginia Patten, Elizabeth Ball, Hazel Griggs, Eleanor Berger, Gertrude Hopkins, Grace LaMar, Gertrude Otto, Gertrude Bihr, Mina Earnest, Katherine Urban, Zella Gentry, Jane Armstrong, Louise Haydon, Margaret Smith, Ruth Haines, Helen Fausset, Audrey Augenti and Ellen Repp.

Doris Wright, Phi Gamma Chapter, Baltimore (Peabody Conservatory) is Maryland junior counselor for the N.F.M.C., having under her jurisdiction 50 junior clubs which hold an annual competitive festival. Miss Wright was fortunate in having five of her pupils attain national rating in the festival.

Another Radio Program

These Meadville (Pennsylvania) Mu Phis appeared recently in a broadcast over Station WLCA, Ashtabula, Ohio: Mildred Brunner, soprano, accompanied by a string quartet which also played part of the program, Dorothy Roschi and Harriet Reymore, violins; Elizabeth Cobler, viola; and Bonita Inglefield, cello.

Margaret McGowan, Upsilon Chapter, Cincinnati Conservatory, conducts the Ft. Thomas (Kentucky) Women's Club Chorus. Ellen Laib of the same chapter is singing with the Conservatory Madrigal Group and was a recent soloist with the Oratorio Guild of Baker Hunt Foundation. Another chapter member, Ruth Weber, is organist at the Westwood Methodist Church and accompanist for the University of Cincinnati Glee Club.

Director Appointed for New Club House

Adela Laue, Tau Alpha Chapter, New York, is the new director of the Mu Phi Epsilon National Club House at 333 Central Park West. Miss Laue who has concertized extensively in Europe, Canada and the United States had a recent appearance (and reengagement for next season) with the New Orleans Symphony.

Katherine Ford, pianist, Boston Alumnae Chapter, has added two new accomplishments to her list of avocations: music Braille and recorder flute. Alice Drayton, pianist, Louise Beach, soprano and Geraldine Powers Stone, violinist, have been heard in recent recitals.

Alice Manderbach, Gamma Chapter (University of Michigan, Ann Arbor) harpsichordist, Thelma Lewis, soprano and Ava Comin Case, pianist, appeared in concert at the Michigan League. Sarah Lacey and Dorothy Eckert gave a two-piano program at the Michigan Union.

Aids in Finland

Helen Kyro of Phi Kappa Chapter, Wayne University, Detroit, who went to Finland for study in August, has remained to serve as a volunteer Red Cross nurse. Recent news from her tells of her marriage to an officer in the Finnish army. Part of her service has included helping with the evacuation of Helsinki.

Delphine Desio, of Philadelphia Alumnae Chapter, is the only sightless cellist of national reputation. A prize winner in composer's contests and young artist contests, Miss Desio not only concertizes throughout the East but as a pastime is most accomplished in artistic leather work.

Bonita Crowe, Atlanta alumnae chapter, has had four songs accepted for publication with the Michael Keane Company: Journey's End, The One Hundred and Twenty-first Psalm, Legacy and Gypsy Traders.

Hazel Nohavec, Phi Beta Chapter, University of Minnesota, is secretary-treasurer of the Minnesota Public School Music League. Her recent book, Composing Your Own Music is the first of a series of four to be published by Paul A. Schmitt Company, Minneapolis.

EDWIN GRASSE,
blind violinist, composer and organist, who gave a recital in Carnegie Chamber Music Hall, New York, on March 25, playing his own Eighth Sonata for piano and violin, and works by Andreae, Joachim, Paganini and Wieniawski.

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Fortnight in Hollywood

(Continued from page 4)

delivered with engaging lift. The concert began with Elgar's Enigma Variations, which Coates presented with easy flexibility and pervasive charm. The necessity for broadcasting the symphony on exact time interrupted the suite, and it was concluded later, preceding the intermission. Ending the concert on a cheerful note came the Dukas scherzo, The Sorcerer's Apprentice.

Thomas Sings

John Charles Thomas thrilled a capacity audience in the Philharmonic Auditorium April 6, with ovations marking the conclusion of every group. Particularly commendable was his use of novelties. There were airs from ancient operas of Cesti and Peri, and ballads of Cardara, Caccini and Stradella. Five Brahms Lieder held full character value. An intermission encore was a stuttering song that was new here, Il Tartaglia, from Mascagni's Le Maschere, and delighted the auditors. A group of American songs and arrangements by Foster, Guion, Ernst Bacon, John Powell, Hall Johnson, Ives, Malotte and Strickland, and British ballads concluded the program. Carroll Hollister supplied impeccable piano accompaniment, playing the entire program from memory.

Edward Boyd Bows

A tall young Negro bass-baritone, Edward Boyd, made a favorable impression in his debut recital in the Assistance League Playhouse April 9. His voice is of naturally pleasing and emotional quality. His phrasing and delivery bespoke intelligent application and able coaching. Classical dignity marked his delivery of Caldara, Beethoven and Purcell airs, with cleanly delineated Lieder of Brahms and Schubert. An aria from Verdi's Don Carlos, Quilter, Tchaikovsky and Hutchinson songs were given, with Spirituals, in deft settings by Hall Johnson. Ingolf Dahl supplied skillfully balanced accompaniments, and proved himself a meritorious soloist as well.

Jose Iturbi's fine pianism won ovations from a crowd which packed the Philharmonic Auditorium recently.

A thoroughly musicianly program was that selected by Volya Cossack, presented in piano recital by Evelyn Sprager in the Assistance League Playhouse April 3. It consisted of 24 Etudes, 12 of Chopin, chosen from Op. 10 and Op. 25, and the 12 Etudes, Op. 8, by Scriabine. The enthusiasm of the auditors testified to the pianist's skill, technique and finesse. She displayed a strong, firm tone, of singing quality, and commanded it in all gradations of dynamics from delicacy to a depth and power of masculine proportions. Her interpretations were marked by a signal clarity and crispness, utilizing a minimum of pedal.

Breeskin in Recital

Splendid violin playing and a program which held attention from first to last marked the recital of Elias Breeskin in the Wilshire-Ebell Theatre April 10. Theodore Saidenberg provided admirable accompaniments, and the soloist was further assisted by Claire Shefter. Abraham Weiss and Frederick F. Goerner, members of his string quartet, and Alexander Savitsky, guest violinist. Breeskin has a tone of beauty, warm and rich of timbre, authoritative interpretations and a technique which overcame difficulties with ease. The seldom heard Concerto by Chausson, accompanied by piano and strings, was filled with much charm. Bruch's D minor concerto was given with finesse. A first performance of Breeskin's own Quartet proved of real value, as it is written simply and directly, with sure craftsmanship. The composer uses melody with spontaneity; the work is terse, adroitly scored and altogether enjoyable. A final solo group consisted of Chopin-Auer, Szymanowski-Kochanski, Godowsky and Saint-Saëns-Ysaye numbers.

Alta Turk Appears

Alta Turk displayed a light lyric soprano voice of emotional timbre, artistically handled despite overmuch vibrato at times in her recital in the Ambassador Hotel Theatre on April 14. Arthur Carr, who provided piano accompaniments with nicety of balance, was also represented as a composer with two artistic songs.

Appearing both as a violinist and a pianist, Delice Hine gave an unusual recital in the Assistance League Playhouse on April 8. She showed most promise in the former capacity, with the able pianistic cooperation of Ann Thompson McDowell, with pleasing tone and temperament backed by an attractive personality. A first performance was of two excerpts from Ellis Levy's suite, Downtown Los Angeles.

Chamlee Heard by Club

Mario Chamlee offered a well sung and artistically interpreted program before the Dominant Club on April 13, with Blanche Hennion Robinson at the piano. Purcell, Dowland and Arne made a serious beginning, with delightfully handled Wolf and Brahms Lieder, and art songs of de Falla, Fauré and Poldowski. Arthur Bergh's Eleanore held much feeling, with the composer sharing the bows, with Carpenter, Church and Robinson songs concluding the program.

Schipa in Song Program

Tito Schipa demonstrated that he can still please an audience with his recital in the Philharmonic Auditorium on April 16. Smooth phrasing characterized the opening group of Scarlatti, Pergolesi and Handel airs, and Il mio tesoro from Mozart's Don Giovanni. Graceful additions were the Martini Plaisir d'amour and Scarlatti's Le Violette. Fauré's Clair de Lune and Huë's lovely J'ai pleuré en rêve followed. Rimsky-Korsakoff's Rose Has Charmed the Nightingale, sung in Russian, had to be repeated. An aria from Cilea's L'Arlesiana, with a number of sentimental ballads, concluded the performance. Alberto Conti accompanied.

IGOR GORIN RECEIVES FINAL CITIZENSHIP PAPERS

and becomes an American citizen. The concert, radio, opera and cinema baritone, brought to this country by Metro-Goldwyn-Mayer studios, has made over 100 radio guest appearances, made many recordings and fulfilled transcontinental concert tours. Next season he appears in the Town Hall Endowment Fund series in New York.

Hollywood Jottings

A program of compositions by Frank Colby, honoring the memory of the late pioneer Los Angeles musician, was given at St. Paul's Cathedral on April 16. A long and varied, but uniformly interesting list of works included compositions for organ, voice, chorus, and piano, and performance of a recording of Colby's impressive Mass, taken by Arthur Lange from the initial presentation last year by the Federal Symphony Orchestra, chorus and soloists, under the direction of Gastone Usigli.

* * *

Choreographically interpreted excerpts from Moussorgsky's Pictures at an Exhibition were given by the Edith Jane Concert Group at the Falcon Theatre, April 6, and attracted much attention for their breadth of concept and unique delivery. The entire cycle will be presented in dance form later this month.

* * *

The Music and Art Foundation of Los Angeles, an organization headed by Mrs. Louis Conrad whose purpose is to assist unusually talented young people, presented Xenia Anita Selinsky in piano recital in the Biltmore Hotel Music Room on April 17.

* * *

The second annual Festival of Modern Music, conducted by Arthur Leslie Jacobs, sponsored by the Cathedral Choir of the First Congregational Church, is scheduled for May 25. Three of the highlights are Ernst Toch playing in his new Quintet for piano and strings with the Louis Kaufman Quartet, Porter Heaps of Chicago playing the Poulenc Concerto Champêtre on the Novachord, and the Cathedral Choir singing a new choral work by R. Vaughan Williams.

The newly organized Southern California Opera Association will make its debut with Gounod's Faust, sung in English, at the Philharmonic Auditorium on May 7, instead of April 24, as originally planned. Albert Coates will conduct the cast of young resident singers trained by Vladimir Rosing.

* * *

Guy Bates Post Theatre Arts, under the leadership of the celebrated actor, has augmented its music faculty with Samuel Ball, head of the piano department and dean, Gastone Usigli in charge of the orchestra, Margaret Matzenauer on the vocal staff, and Alta Turk to direct the chorus. The organization has taken over the large building formerly occupied by the Federal Music Project, and is remodeling the auditorium and studios.

* * *

George Liebling has written a piano work entitled Weird Dreams, dedicated to his former student Richard Tetley-Kardos, which the latter is now playing in his tour of concerts. The composer recently received word from India that his Waltz on the Black Keys is attracting much attention there.

* * *

Sigma Alpha Iota Fraternity meeting at the Chapman Park Oratory recently initiated Mrs. Leiland Atherton Irish chapter honorary member, Elinor Remick Warren national honorary member, and Mrs. Frances Hovey, of the University of Miami, an active member. Gertrude Evans, national president, and Mrs. Margueritte M. Rasco, national first vice-president of the fraternity, were leading participants in the Music Educators National Conference. Miss Evans remained in Los Angeles for the founders' day banquet on April 26. R. D. S.

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Hindemith Violin Concerto in American Bow at Boston

By CYRUS W. DURGIN

BOSTON.—Paul Hindemith's remarkable new Violin Concerto was introduced to the United States at the Boston Symphony concerts April 19 and 20. The soloist was the orchestra's able concertmaster, Richard Burgin. One is tempted to call the work a masterpiece, while freely admitting that it is too complex and substantial for one to get a rounded idea of it on short acquaintance.

Hindemith observes the modern tendency in concerto writing to treat the solo instrument as a glorified part of the orchestra, but at the same time provides virtuoso problems for the soloist. The orchestral part is of large proportions, solid in a typically Hindemith way but so cleverly contrived that its weight never smothers the violin. Hindemith's idiom in general may be compared with that of Mathis der Maler and the German Dances presented here last year.

Mr. Burgin and the orchestra conducted by Serge Koussevitzky are to be congratulated for a most illuminating performance. Mengelberg had conducted the Concerto at Amsterdam last March 14.

Hill Concertino Heard

Another new piece at these concerts was the Concertino for strings by Prof. E. B. Hill of Harvard. Since the first movement strongly suggests the Classical Symphony of Prokofieff, and the main theme of the second is conspicuously Tchaikovsky-esque, it is logical to describe the Concertino as more charming than original. The harmonic treatment is tangily modern, and so is the expert scoring.

Dr. Koussevitzky played—no doubt as a memorial—The Divine Poem of Scriabin, who died 25 years ago April 27. Granted Wagnerisms, unnecessary length and repetition, The Divine Poem has romantic warmth and breadth, and effective orchestration. The performance was one of the most magnificent examples of great conducting and playing within memory.

Composers Hindemith and Hill were present; together with Burgin, Koussevitzky and the orchestra they were the center of an unusually cordial demonstration from the Friday audience.

A week previously Dr. Koussevitzky had presented the Fourth Symphony of Sibelius, unheard here for more than seven years, completing the program with the Benvenuto Cellini Overture by Berlioz, the Unfinished Symphony of Schubert and Till Eulenspiegel by Strauss.

Emily Roosevelt, Rafael Mertis in Musical Adventures Series

Musical Adventures paid tribute to the memory of Mrs. Theodore M. Hardy, founder, at the April 12 morning musicale at the Colony Club, New York. Emily Roosevelt, soprano, was successful in songs in Italian, German (with a fine climax in Strauss' Cäcilie), and English. Rafael Mertis was her sympathetic, able accompanist. He also performed a group of Chopin excerpts, with poetic appreciation and Brahms and Liszt pieces with brilliancy.

The singing of the 100 young women forming the City Federation Choral, conducted by Kate Fowler Chase, in a Bach bourree, Mozart's Alleluia, and songs by Charles, Clokey and Buchanan and Mrs. Chase's able directing produced many beautiful effects. Mrs. Leonard Hill and Elsie F. Rogers were chairmen. Mrs. Harold Vincent Milligan added a feeling tribute to Founder Hardy. F. W. R.

Renardy-Leffert Program Aids Writers' Auction Sale

Ossy Renardy, violinist, and Florence Leffert, soprano, gave a concert at the auction conducted by the German-American Writers Association at the MacDowell Club, New York on April 18. Scripts and manuscripts of poems were sold to provide a fund for the "advancement and promotion of inherited German culture and to counteract the distribution of Nazi propaganda."

Mannes School Inaugurates Series of Student Recitals

A special series of student recitals at the Mannes School was opened on April 30 by the Mannesingers, directed by Peter J. Wilhousky, and the String Players under the direction of Edgar Williams.

On May 9, Helen McCall, pianist, will be heard and on May 14 a concerto concert will be given by Ruth Schaffer, Thomas Scherman, and Mary Stretch, pianists; Henry Hutchinson, violinist, and the full orchestra under the direction of Thomas Scherman and Gerald Warburg.

The Opera Ensemble Class, with Hildegarde Becher, Judith Brown and Cynthia Rose, sopranos; Hope Herne, contralto, and Paul Szemere, tenor, will be heard on May 16. Miss Rose gives a recital on May 21 and Mr. Scherman on May 22. On May 15 ensembles and solos by young students will be programmed.

On May 23 an ensemble and solo recital will be presented by Virginia Duffey and Mary Vergo, pianists; Leon Rudin, Stanley Weiner and Isaac Woltshock, violinists.

New England Women Hear Program at Atwood Home

Martha Atwood Baker entertained members of the New York City Colony of the National Society New England Women recently at her New York home. Leora Gridley, dramatic soprano, sang songs of Schubert, Grieg and Wolfe; Louise Joulia, soprano, was heard in Mozart and Liszt numbers; Marie Louise Stockard, soprano, presented Haydn, Bizet and Schubert items; and Franklin Morris, pianist, played Chopin numbers and two of his own works.

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(*Continued on page* 33)

Chavez and Bliss Baton Guests In Lively San Francisco Month

Monteux Conducts Milhaud Novelty and Verdi Requiem—Recitalists Include Jose Iturbi

By ALFRED FRANKENSTEIN

SAN FRANCISCO.—Unusual guest artists of several sorts enlivened the San Francisco Symphony Orchestra's activities during the month of March. The most important of them was Carlos Chavez, Mexican composer and conductor, who was accorded one of the season's major ovations for his direction of Debussy's La Mer, the Bear symphony of Haydn and the suite from The Three Cornered Hat. Chavez' greatest triumph, however, was won with his own starkly dramatic symphony after Sophocles' Antigone and his magnificent symphony on Indian themes.

Another composer-conductor of the month was Arthur Bliss, who is now sojourning at the University of California, and who directed the first local performance of the brilliant suite from his ballet, Checkmate. Bliss shared solo honors with Lotte Lehmann, who achieved her customary success with Wagnerian arias and Strauss songs. Alec Templeton, the blind English pianist, made an impression of great sincerity in his performance of the Mozart B flat concerto (K. 595) with Monteux and the orchestra. Oscar Levant, soloist at a special "pop" concert, provided sparkling and energetic interpretations of Gershwin's concerto and Rhapsody in Blue.

Monteux Leads Novelties

Several important novelties were introduced under Monteux's baton, including the passionate, grand and forceful third symphony of Willem Pijper and Milhaud's clever, lyrical jazz ballet score, The Creation of the World. Among the standard items were great performances of symphonies by Mendelssohn and Beethoven, and a fascinating revival of the Tragic symphony of Schubert. Still another Symphony presentation enormously impressive in character was the Verdi Requiem, given by the orchestra and Hans Leschke's Municipal Chorus under Monteux's baton, with Verna Osborne, Myrtle Leonard, William Horne and Perry Askam as soloists. Rudolph Ganz, successor to the late Ernest Schelling, opened a series of Young People's concerts with the San Francisco Symphony, devoting his first program to a Schelling memorial.

Chamber and Recital Events

Among chamber music events were a delightful performance by the Music Lovers' society exploiting works of Honegger, Hindemith, Chausson and Johann Christian Bach; a concert by the San Francisco String Quartet centered about the Franck Quintet with Ganz as assisting artist and an all-American program by the Woodwind Quintet of San Francisco introducing works of Berezowsky, Piston and Sowerby and three compositions of local composers, William Bergsma, Ray Green and Emanuel Leplin.

Solo recitals included a triumphant performance by Jose Iturbi, a series of three exquisitely projected concerts by Bernhard Abramowitsch devoted solely to Schubert's piano sonatas, a recital for Polish relief by Ruth Slenczynski, and a super recital by Estelle Caen, presenting, among other things, the neglected piano sonata of Griffes. Stefan Kozakevitch, San Carlo baritone, gave an evening of Russian song as a kind of post-season San Carlo observation, the company having concluded its annual series of 18 local performances early in the month.

Dance events included the first local presentation of Martha Graham's gorgeous satire, Every Soul Is a Circus, a performance by the Jooss Ballet with its important novelty, Chronica, and the perennially delightful Angna Enters.

WILLIAM HORNE and PIERRE MONTEUX

studying the score of Verdi's Requiem, which the young American tenor, a Naumburg Foundation winner, learned in twenty-four hours and sang under the conductor's baton with the San Francisco Symphony Orchestra. Mr. Horne flew to the Coast and back.

Cadman Symphony Played in San Diego

SAN DIEGO, CALIF.—Charles Wakefield Cadman's new "Pennsylvania" Symphony, given first San Diego performance by the Philharmonic Orchestra of Southern California in the Savoy Theatre recently, met with a most enthusiastic reception, proving itself a work of strong audience appeal. In his symphony, Cadman continues the distinct advance indicated in another of his later works, the piano quintet. The entertaining, narrative values of the work were well brought out by the orchestra.

Lyell Barbour, soloist in Beethoven's Piano Concerto, No. 4, earned an ovation for musicianly interpretation and brilliance of clean-cut technique. The Overture to Tannhäuser and a suite from Rimsky-Korsakoff's opera The Invisible City of Kitesch were the orchestral numbers conducted by Henry Svedrofsky, substituting for Albert Coates, indisposed. This was the last concert in the series by the orchestra. C. H.

Ray Lev on Tour

Following her recital at Town Hall, Ray Lev, pianist, left New York to give programs at Baltimore, Md.; Washington, D. C.; Palm Beach and Coral Gables, Fla. May 5.

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CLYDE KEUTZER,
tenor, has been added to the list of Embree Concert Service, Inc., artists for a series of springs and fall engagements.

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Heard in the Studios

Bruce Spencer King

Virginia Rogers, soprano, was heard in Strauss' Tales from the Vienna Woods and Delibes' Les Filles de Cadiz among other items, for the Drama Club in the Brooklyn, N. Y., Academy of Music.

Frances Coleman, soprano, sang for the Congress of States Club at the Hotel Pennsylvania, New York, her program including an aria from the Violet of Montmarte and Schubert and Brahms songs. She also appeared at the Hotel Pierre on April 2 for the University of Speech Arts and at the Lombardy Hotel at a party in honor of Mr. King.

Alexander Wesley, tenor, gave a concert in New Haven, Conn. He sang for the Lithuanian Newspaper Club on April 13 at the Half Moon Hotel and also appeared at the Congress of States Club in arias from Tosca and Wintter Watts' The Poet Sings.

Margherita Inzirillo sang the O Mio Fernando from La Favorita and a song by Mr. King, My Madonna, for Drama Comedy at the Hotel Astor, New York. Marie La Mura, soprano, appeared in arias from Madam Butterfly and La Boheme for the American Woman's Club and later for the Yonkers, N. Y., Knights of Columbus.

Maria Fernandez, mezzo-soprano, sang Swedish folksongs and other numbers for the Texas Club at the Victoria Hotel.

The foregoing artists are from the Bruce Spencer King studios. The King's Choral Ensemble of twenty girls, appeared for the United Forum of Italian Women at the Hotel Warwick and also gave a program over WVFW with Mr. King directing.

Edythe Magee

Edythe Magee will supervise the voice department this summer at the Chase Farm Colony, Whitefield, N. H. Miss Magee expects to have several of her pupils studying with her and participating in programs in the barn theatre. Activities of her pupils recently include: Hizi Koyke, soprano, touring with the San Carlo Opera Company which returns to New York this month for a spring season; Mary Moore, coloratura soprano, was soloist with the Morning Musical Club and the Arion Club; Eleanor Lausch, lyric soprano, sang the role of Eva in Die Meistersinger at the Klagenfurst, Germany, Opera House; Amelia Herzinger, dramatic soprano, soloist at the Willis Avenue Methodist Church, was heard at the Church of the Reformation and also at Christ Church, Wantagh, L. I.; Mildred Goetz, soprano, is soloist at the Rockville Centre Congregational Church; Charles Terry, tenor, is appearing with Pittany's Band; Joan Nolan, contralto, has concluded an eleven-week engagement at the Club La Margue; Nancy Shannon, soprano, was heard for the Woman's Club and Carroll Club; Vincent Bougae, baritone, is touring with Wayne's Orchestra; Fay Courtney, contralto, has completed an extended engagement at the Cocoanut Grove, New Haven, Conn.; Jean Hamilton, contralto, recently completed an engagement at the East Hampton Club.

Kate and Georg Bertram

Rae Muscanto, coloraturo soprano, and Dorothy Blumberg, pianist, pupils of Kate and Georg Bertram, New York, shared a recent program at the studio with Georg Jokl at the piano. The soprano displayed a flexible, expressive voice in the Bell Song from Lakme; a gift for languages in three arias by Bellini, Mozart, and Handel's O Had I Jubal's Lyre, the latter distinguished by the rapid, clean-cut runs; and in songs by Carnevali, Gideon, Watts and Novello. Miss Blumberg has high pianistic gift, including adequate technic and temperament, which came to the fore in Schumann's sonata, Op. 22, and in four studies by Chopin.

Mr. Jokl's accompaniments had accuracy, and warm support, and good taste. F. W. R.

Alexander Raab

For the sixth consecutive season, Alexander Raab, pianist-pedagogue, will conduct master classes in New York, opening on May 15. Both individual and class

ALEXANDER RAAB

instruction will be presented to meet the need of students, soloists and teachers. Mr. Raab concludes his Berkeley, Calif., season about May 10. He reports the lack of accommodations made it impossible to take care of the large enrollment and a waiting list for next season has been prepared. Registration for his fall season has already begun.

Thuel Burnham Artist Presents Charleston, S. C. Recital

CHARLESTOWN, S. C.—Florrie Smyth, artist-pupil of Thuel Burnham, New York piano teacher and virtuoso, presented the first in a series of programs here by the Musical Art Club. Miss Smyth, in an exacting program ranging from early classics to ultra-moderns, proved technically competent, and showed fine feeling for interpretation. She was recalled many times. Miss Smyth is a teacher of piano at Winthrop College Training School, Rock Hill, S. C. N. W.

Leon Carson Heard in Song Lecture-Recital

Leon Carson, New York vocal teacher and concert tenor, recently discussed the Pageant of American Song in a lecture-recital for the Woman's Club of Mamaroneck, N. Y. Mr. Carson traced the development of the native secular song from the early part of the seventeenth century to the contemporary period and illustrated his talk with several numbers. Mildred Browne was at the piano for Mr. Carson.

Primrose Quartet at Unveiling of Coolidge Tribute

The Primrose Quartet appeared at Pittsfield, Mass., on April 9 in the Berkshire Athenaeum in conjunction with the unveiling of Henry Hudson Kitson's bronze honoring Elizabeth Sprague Coolidge. The quartet, all members of Toscanini's NBC Orchestra, includes William Primrose, violist; Oscar Shumsky and Josef Gingold, violinists; and Harvey Shapiro, cellist. They played Smetana's Aus Meinem Leben, Schubert's A minor quartet, and Beethoven's Op. 59 quartet.

Althouse to Sing in New Britain

Paul Althouse, Metropolitan Opera tenor, has added to his May concert schedule an appearance in New Britain, Conn., as soloist with the Teutonia Mannerchor on May 12.

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Joyce Barthelson Leads N. Y. Symphonetta

Joyce Barthelson, composer and conductor of the New York Symphonetta, recently directed the Symphonetta in a program of early American works over WNYC. The composers represented were Francis Hopkinson, Stephen Foster, Albert Stoessel (Suite Antique) and Oliver Shaw. For this program Miss Barthelson also acted as commentator. Miss Barthelson is American born and has received her entire training here, having attended the University of California, and studied composition with Julius Gold and Otto Cesana. In addition to composing and conducting Miss Barthelson is an active pianist.

Bartok Conducts Classes at Cleveland Institute

Cleveland, O. — Bela Bartok, Hungarian composer, conducted the first of two classes at the Cleveland Institute of Music on April 18. The first class was devoted to analysis and criticism of compositions submitted by members of the class and second consisted of a discussion of harmonic analysis.

On April 26 the Institute held an open house for high school students of Cleveland, the musical program being given by members of Arthur Loesser's ensemble class. On April 26 Marian Matousek pupil of Beryl Rubinstein, gave a piano program. Miss Matousek receives her bachelor of music degree in June.

Recently Harry Fuchs, head of the cello department was greeted by a large and enthusiastic audience at his first recital. With Lawrence Stevens, of the piano faculty, assisting, Mr. Fuchs was heard in Boccherini's A major sonata. Beethoven's D major sonata, Op. 102, No. 2, and the Brahms F major sonata, Op. 99.

Mr. Fuchs for three years has been a member of the Cleveland Orchestra.

JOYCE BARTHELSON

Prior to coming here he was with the Metropolitan Opera Orchestra. For three years he also held a fellowship at the Juilliard Graduate School and studied with Felix Salmond. A member of the Cleveland String Quartet, he plays during the summer with the Chautauqua Symphony Orchestra and also is solo cellist with the Worcester Festival Orchestra under Albert Stoessel. L. N.

Singing Teachers Present Fifth in Young Artists Series

The New York Singing Teachers Association presented the fifth in the series for young artists at the Salle des Artistes on March 12. Those appearing were Henry Conn, William Morton, Marcella Uhl and Marie Otto. The program which covered a wide range of the literature of song included compositions of Strauss, Schumann, Haydn, Weingartner, Brahms, Mahler, Carl Engel, Deems Taylor, Rachmaninoff and others.

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Philadelphia Spring Season Brings Ancient Music Festival

Opera and Concert Events of Great Variety Mark Month in Pennsylvania City

PHILADELPHIA.—The Philadelphia Opera Company closed a successful season with a performance of Bizet's Carmen. Selma Amansky in the title role sang admirably. Fritz Krueger was the Don Jose. His singing of the Flower Song was his best bit of vocal work, and his acting in the last act was excellent. Howard Vanderburg made a personable Escamillo. Barbara Thorne was exceptional as Micaela, receiving one of the biggest ovations of the evening. Luke Matz deserves particular mention for his portrayal of Zuniga, with a resonant voice well used. Frances Greer as Frasquita, Gabrielle Hunt as Mercedes, Robert Gay as Dancairo, Edward Nyborg as Remendado and Mackey Swan as Morales, had good voices which were heard with pleasure. Sylvan Levin again did a fine piece of conducting.

The staging was probably the most startling thing about the performance. Dr. Wohlmuth's obsession as to steps fairly ran riot. Several innovations were made, such as a brunette Micaela, the omission of the processional and ballet from the last act, and of the appearance of the populace after Don Jose has stabbed Carmen. In many ways, these latter changes added to the dramatic tragedy. The opera was repeated on April 3, for the Youth Group, in their regular series.

Bonelli Assists Upper Darby Choral Club

The tenth anniversary concert of the Choral Club of the Upper Darby Senior High School, Clyde R. Dengler, director, was given in Town Hall, with the Choral Club of 450 voices augmented by Alumni Members of the Club (250 voices), singing The Seven Last Words by Dubois.

Richard Bonelli was in good voice and sang beautifully songs by Mozart, Schubert, Rossini, Schumann, Korngold, R. Strauss, Massenet, Hegeman, and Charles, using as one of his several encores Gifts, written by Alec Templeton to words by Mrs. Bonelli. His work in the baritone solo parts of the Dubois work was even finer. He invested the part with a wealth of feeling, beauty of phrasing and rich tone.

Ancient Instrument Festival

The American Society of the Ancient Instruments held its twelfth annual festival on April 8 and 9, in the Ritz-Carlton Hotel. The opening event was a dinner, at which Mrs. Benjamin F. Maschal, general chairman, introduced Mrs. George Hale and Nicholas Douthy, who lauded the contribution which this organization is making.

The dinner was followed by an excellent concert, given by Ben Stad, founder and director of the society, and performer on the viole d'amour; Flora Stad, harpsichord; Jo Brodo, pardessus

(*Continued on page* 34)

Planquette Opera Sung in New English Version

Using a new English text by Eva Leoni, founder and director, the Children's Opera Company of New York presented Planquette's Chimes of Normandy in Mecca Temple on April 20. The cast comprised young singers ranging from five to fifteen years of age and a laudable and praiseworthy presentation was offered a capacity audience in which were many children who are clients of more than twenty philanthropic institutions in the city and environs.

Principals in the large cast were Sheila Mathews as Serpoletto, Charles Mathews as the Marquis; Edmond Vellanti, Gaspard; Anne Bluthe, Germaine; Nancy Norwood, Grenicheuz; Richard Wanderer, the bailli; and Roger Baur as the notary.

Nat Shilkret conducted and Marie Moser arranged the choreography.

N. P.

Verdi Club Holds Last Morning Musicale

The final morning musicale of the Verdi Club, Florence Foster Jenkins, founder-president, was heard on April 3 by a crowded audience in St. Regis Hotel, New York. Caroline Ghidoni Bamboschek's brilliant and expressive voice was heard in songs by modern composers; and Joseph Paul Smith, sonorous baritone made a hit with Kernochan's Smuggler's Song and Huhn's Invictus. The accompanists were Elizabeth Peyser and Michele Lepore. Interesting talks were given by St. Clair Bayfield, Dorothea Lawrence, chairman of the Westchester Country Club Breakfast of the club on April 25, and flowers were presented by President Jenkins to Mrs. E. E. Patterson and Fannie Todd for activities during the season.

F. W. R.

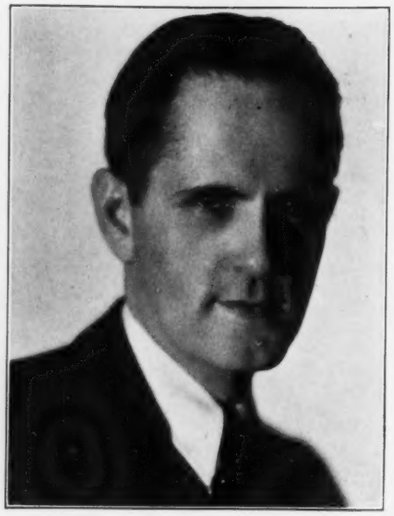

Photo by Maurice Seymour

JOSEPH BENTONELLI,

tenor, this month begins a tour of New Jersey, Pennsylvania and Canada with the Metropolitan Opera Quartet.

Browning Suite Performed in Entirety for NAACC

Mortimer Browning's D minor suite for piano was presented by Lolita Cabrera Gainsborg, to whom it is dedicated at the April 2 concert of the National Association for American Composers and Conductors. This was the first presentation of the score, which won the 1939 publication award of the society, in its entirety although Mme. Gainsborg played two movements from it at her Town Hall recital in November. The program also included excerpts from a song cycle of Walt Whitman poems, presented by the Babylon Festival Chorus under the direction of Christos Vrionides, who with Rosina Vrionides composed the cycle; Harry Shub playing the G minor violin sonata of Elliot Griffis with the composer at the piano; Charles Haubiel's L'Amore Spirituale, sung by a chorus of women with Carlos Moseley and Mrs. Harry Kirkup at the two pianos; and the Hosanna from Edgard Stillman Kelley's Ben Hur sung by the Babylon chorus.

Ward-Belmont Orchestra Presents Spring Concert

NASHVILLE, TENN.—The Ward-Belmont Symphony Orchestra, under the direction of Kenneth Rose, gave its spring concert on April 11 in the college auditorium before a large audience. Grace Baird, a violin major from Bartlesville, Okla., was soloist in the fourth Vieuxtemps concerto. The program also included the overture to The Barber of Seville and Tchaikovsky's fifth symphony.

Daniel Ericourt, pianist, appeared on March 28 and Kathryn Meisle, contralto, on April 16 concluding the Ward-Belmont Concert Series.

N. N.

Roland Gundry Concludes Spring Tour of Several States

Roland Gundry has returned to New York from a spring tour in Massachusetts, Texas, Louisiana, Kansas, South Dakota and Wisconsin. During the season, Mr. Gundry was soloist with Les Concerts Symphoniques of Montreal, under Wilfred Pelletier and appeared in recital in Baltimore, on the Peabody Course, gave his second New York program in Town Hall, and played on the Bagby Program at the Waldorf-Astoria, after which he was immediately engaged for next season. On April 16, the violinist filled a re-engagement in Richmond, Va., at the Lyric Theatre on the Musicians Club Series.

Alice Wightman Accompanies Many Choral Ensembles

Recent activities of Alice Wightman, accompanist, include appearances in Parker's Hora Novissima for the Tuthill Oratorio Society; with Jeanne Palmer at Honesdale, Penna.; for Grace Leslie at Skidmore College, her New London program and pupils' recital there and also at Henry Street Settlement; for Bruce Campbell in Newark, N. J.; Ellen May in New York; the Trinity Male Chorus, Ridgewood, N. J.; Mina Horne at the recent dinner to Postmaster General James A. Farley; the Trinity Male Chorus, The Bronx, N. Y.; Cora R. Hill pupils' recital, New York and in an organ recital at Town Hall, New York.

Active Concert Schedule for Vera Bull Hull Artists

Engagements of artists under the management of Vera Bull Hull recently announced include the following:

Hilda Ohlin, soprano, sang Brahms' Requiem on April 28 at the University of Vermont, Burlington; John Rockwood, baritone and Dorothy Baker, soprano, gave a joint program on April 8 at Westminster College, Wilmington, Pa.; the Apollo Boys Choir of Birmingham, Ala., was heard on April 8 at Lewisburg, W. Va.; Ardelle Warner, contralto, participated in the recent performance of Lucia at Allentown, Pa.; Robert Crawford, baritone, will be soloist on May 21 with the Akron, O., Civic Chorus; and Foster Miller, bass-baritone, on April 23 gives a concert at the State Teachers College, New Paltz, N. Y.

PASSED AWAY

JOHN A. FINNEGAN, long the tenor soloist of St. Patrick's Cathedral, New York, on his way to sing at a concert of the Friendly Sons of St. Patrick, Astor Hotel, on April 12, was stricken at a subway station. Born in Wilmington, Del., he sang in churches there and in Washington, D. C., coming to New York in 1905 to become tenor soloist of St. Patrick's; had he lived another month he would have served for 35 years there. Tours with Victor Herbert, the Paulist Choristers and with Pietro Yon, organist of St. Patrick's, took him to all parts of the United States. He leaves a widow, Julia Finnegan, and daughter, Florence.

SHEPHERD WEBB, Richmond, Va., organist and choir-director, died there on March 25. He had been organist at First Baptist, Centenary Methodist and Beth Ahaba Synagogue in that city over a period of more than fifty years.

LILLIAN ROBINSON LACIAR, wife of Samuel L. Laciar, music critic of the Philadelphia Evening Bulletin, died in that city on April 18. Mrs. Laciar was active in musical organizations in Philadelphia.

W. H. KERRIDGE, professor at Trinity College of Music, London, died in New York on April 15, of heart disease. He was making a trip around the world and acting as examiner for certificates of Trinity College.

CHARLES S. YERBURY, 74, for half a century a music teacher and organist in the public schools and churches of Brooklyn, N. Y. died there on March 7. Four years ago he retired as head of the music department of Manual Training High School after thirty-five years' continuous service, during which he composed a school song, The Blue and the Gold. He was born in Jersey City but his family moved to Brooklyn when he was a boy. He also carried his musical activities into the Masonic order and directed both the Brooklyn Community Chorus and South Brooklyn Symphony Orchestra. He leaves his widow, Mrs. Grace H. Yerbury, a daughter and two sons.

WALTER STENHOUSE YOUNG, 72, music teacher and critic, died on April 20 in Montclair, N. J. A native of Salt Lake City, he was the grandson of Brigham Young. In 1885 he became organist and choirmaster at the San Diego P. E. Church and a few years later was called to St. Luke's in Montclair. He continued to direct the choir for twenty-two years. He organized and for two years directed the glee club of the New Jersey College for Women and was the founder and director of the Montclair Operatic Club. For ten years Mr. Young was critic of the Montclair Times. He conducted studios in both Montclair and New York. His widow, a daughter, Mrs. Winifred Y. Cornish, a son and two brothers survive.

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Concert and Opera In Philadelphia

(Continued from page 32)

de viole; Josef Smit, viole de gambe; and Maurice Stad, basse de viole. Works of Scarlatti, Buxtehude, Monteverdi, Frescobaldi, Purcell, Tunder and Bach were presented in a delightful manner. Lilian Knowles, contralto, the assisting soloist, pleased with her fine voice and musicianly readings.

The concert on Tuesday afternoon was a combination of old and new works, for which the society had the assistance of Jeanne Behrend as guest harpsichordist, playing with exquisite musicianship. The first part of the program held works of Purcell and Frescobaldi, and the last part three compositions written for, or dedicated to, the society. A charming Minuet et Cantilene in old style by Johann M. Blose was followed by In Retrospect, by A. Louis Scarmolin, who received honorable mention in the 1938 contest of the society, and the prize-winning composition, Music for Ancient Instruments, op. 29, by Arthur Cohn. This latter was in the most modern idiom.

The closing concert featured Miss Behrend again in James Hewitt's historical military sonata for harpsichord, dedicated to General Washington; a Quartet of Recorders, played by students at the Curtis Institute; Yves Tinayre, tenor, who did beautiful singing in works of Perotin-Le-Grand, Adam DeLa Halle, DuFay and Gombert, later singing the

EUPHEMIA GIANNINI GREGORY, heard in Philadelphia recital.

Kirchenkantate, Die Engelein, by J. C. Kriedel (1640-1710). As a finale, the Mary Binney Montgomery Dancers offered authentic dances of the Middle Ages, a group of 18th century dances, and Miss Montgomery appeared in a Sarabande, to the evident pleasure of the audience.

Curtis Institute Recitals

The Curtis Institute of Music has continued to have numerous recitals of interest. Euphemia Giannini Gregory, soprano, and member of the faculty, gave a delightful recital in Casimir Hall, before an overflow audience. Mme. Gregory has a clear, high voice which she uses with great artistry. Her opening number was the aria Casta Diva from Norma by Bellini, followed by a group of German Lieder by Brahms and Strauss, in which her work was exquisite. Later songs were by Debussy, Samuel Barber, Frank Bridge, DeFalla, Obradors and Santoliquido, with two encores. Leo Rosenek was the sympathetic accompanist.

A recital was given by Sigurd Rascher, saxophone player extraordinary, accompanied by George Robert, who also played an interesting group of piano solos. Mr. Rascher's programs having been previously reviewed in this paper, It is sufficient to say that he lived up to the high standard he has set, in works of Handel, Bach, Corelli, Borck, Jacobi and Swain.

Salzedo Artists Heard

Students of Carlos Salzedo were heard in a recital of music for the harp. Eleanor Mellinger opened the concert with Impromptu-Caprice by Pierné, finely played as to tone, ease of manner, and skillful technic. Other numbers with which she pleased were by Salzedo, Debussy, Grandjany and a French song harmonized by Perilhou. Anne Lois Greene played En bateau by Debussy and Two Divertissements by Caplet, with thoughtfulness. June Nanson, a slip of a girl, showed no "slips" in her playing. Excellent command of all the technical resources of the modern school of harp playing seemed at her command in works of Salzedo and Fauré. She aroused great enthusiasm. The same might be said of Reba Robinson, who played Five Poetical Studies by Salzedo artistically.

Noah Bielski, violinist, gave his graduation recital. Mr. Bielski is a student of Efrem Zimbalist, and is a worthy pupil of a great master. A tone of depth and intensity, fine bravura style, poetical interpretations where needed, and great technical accuracy were all demonstrated in works of Brahms, Mozart, Paganini-Kreisler, Debussy and Ravel. Vladimir Sokoloff provided the excellent accompaniments.

Abbey Simon, pianist and student of David Saperton, also appeared in a graduation recital. A well planned and representative program had been chosen —the Toccata, Adagio, and Fugue in C major of Bach-Busoni, the Abegg variations of Schumann, the Beethoven Sonata in E major, a group of Chopin Etudes and the Nocturne in F sharp minor, shorter compositions of Rachmaninoff, Ravel, Godowsky and Balakireff. Brilliance of technic and a serious approach marked Mr. Simon's work.

Rudnitsky Plays

Alvin Rudnitsky, young violinist, gave a brilliant recital in the Concert Hall of the Zeckwer-Hahn Philadelphia Musical Academy before an overflow audience. The Tchaikovsky concerto was performed in a masterly manner. Works by Ravel, Nardini, Wieniawski-Kreisler, Couperin and Sarasate were also beautifully played. He was admirably accompanied by Waldemar Liachowsky. This concert is one of a series being given in observance of the 70th anniversary of the foundation of the Academy.

Double Bass Pupils Appear

A recital of music for the double bass was presented by students of Anton Torello at the Curtis Institute of Music. Those taking part were Jane Tyre playing a sonate by Jean Baptiste Loeillet (harmonized by Mariz, and a first performance); Roger Scott playing Sonate in G major by Galliard, also a first performance of the harmonization of Mariz; Mr. Scott also later played numbers by Serge Koussevitzky and Bottesini; Henry Portnoi in the Concerto, Op. 3, by Koussevitzky; Ferdinand Maresh playing a Tarantella in A minor by Bottesini. All did fine work, and Leonard Bernstein was the able accompanist. James Cosmos, baritone, sang Per questo balla mano, an aria for bass with contrabass obbligato played by Harry Safstrom. It was a recital such as is rarely heard and showed the scope of the instrument.

ROBERT ELMORE and the WOMEN'S GLEE CLUB of the University of Pennsylvania which sang Debussy's Sirenes with the Philadelphia Orchestra under Leopold Stokowski in that city and New York. Mr. Elmore is co-conductor with Dr. Harl McDonald. Mr. Elmore was at the organ for the University of Pennsylvania Choral Society's presentation of Bach's Christ Lag in Todesbanden. Dorothy Maynor was soloist at the concert.

Saperton in Godowsky Works

David Saperton, pianist, gave a faculty recital at the Curtis Institute of Music, the program devoted to compositions by Leopold Godowsky. As son-in-law, and pupil of the famous master, Mr. Saperton was eminently fitted to give authoritative performances of his works. The opening number was the Passacaglia composed in memory of Schubert, the theme based on the first eight bars of the Unfinished Symphony. This and four selections from Phonoramas-Java were the original compositions, followed by his Ten Studies on Chopin's Etudes. Triana (transcribed from Albeniz) and Symphonic metamorphosis on theme from the Artist's Life waltz of Johann Strauss closed the program. Two encores were Zephyrs and Cubanola by Mr. Saperton. Brilliant execution marked his work.

A splendid recital was given by the Clarke Conservatory of Music, with Clara Finney, pianist, Harold Woomer, violinist, and Sara Joseph, accompanist, in Presser Hall. M. M. C.

CHARLES HAUBIEL, owing to requests for work in composition from many former pupils throughout the country and also from young composers, will remain in New York this summer for instruction in theory and composition. During the past three months, Mr. Haubiel has given a series of lecture-recitals at the Westchester Conservatory of Music, White Plains, N. Y. This series will be repeated at his New York studios at the Wyoming.

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